

UNION HARMONY:
OR
BRITISH AMERICA'S SACRED VOCAL MUSIC.

COMPRISING A LARGE PORTION OF ANCIENT STANDARD CHURCH TUNES
IN THE VARIOUS METRES NOW IN USE.

ALSO,

MODERN EUROPEAN AND AMERICAN COMPOSITIONS

FROM THE MOST APPROVED PROFESSORS IN MUSIC:

WITH A NUMBER OF ORIGINAL TUNES OF EASY ACQUIREMENT; ANTHEMS, AND SPECIAL PIECES,
ADAPTED TO VARIOUS PUBLIC OCCASIONS.

FOURTH EDITION, ENLARGED AND IMPROVED.

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1840.

UNION HARMONY:

BRITISH AMERICA'S STORED LOCAL MUSIC

CONTAINING A LARGE PORTION OF ANGEL STANDARD CHURCH SONGS

IN THE AMERICAN METHOD NOW IN USE

MODERN EUROPEAN AND AMERICAN COMPOSITIONS

FROM THE MOST RECENT EUROPEAN COMPOSERS

AND A SELECTION OF ORIGINAL TUNES OF THE AMERICAN CHURCH AND SPECIAL SONGS

ADAPTED TO THE AMERICAN METHOD

FOURTH EDITION, ENLARGED AND IMPROVED

NEW YORK

JOHN J. HARRIS, (THE HARMONY)

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1880

PREFACE.

SINCE the sale of the last edition of this work has been completed, the author has been frequently importuned to republish the Second Edition entire. The approbation with which that book was received has not been diminished, notwithstanding the various editions of sacred music which have been circulated through the British Provinces.

The author would have been happy to have gratified his musical friends, and still hopes he will not forfeit their favorable regards, by having only copied a great part of that work into this edition, and supplying the remainder from the valuable resources within his power.

In compiling this fourth edition, he has endeavored to embody as much style and diversity as could well be comprised in a work of this size. Many sound and standard tunes of ancient origin are retained, others of modern date, of simple style or chanting form are added, and are here recommended for church practice, in preference to such tunes as are often used, burthened with overmuch stirring and useless repetition, occupying much time without affording that pleasing melody, always found in correct simple sacred music. Should the present work meet a favorable reception, it is hoped such useless custom will be discontinued.

It is also further hoped and fervently wished, that the present too much prevailing practice of dull and monotonous performance, particularly in time, in devotional exercises, may drop into disuse; and the audience thereby be relieved from that impatience to which such performances naturally subjects them.

In most of the sacred music that has come within the author's reach, especially that of ancient date, Melody is the grand ingredient; but latterly, professors of music have adopted a general system in which *Melody* is wholly confounded in *Harmony*; hence in the most

popular music of modern date, no one part of the compound in the several parts of a tune affords a pleasing melody, and it is only when the parts move together that the pleasing sensations arising from good music are obtained.

To correct in some degree such system, and urge a consistent melody in each and all the parts of a tune, the present work has a general tendency; and those teachers and leaders in the science of sacred music, who will exert their influence in restoring that style in their performances which naturally produces the best melody, and that movement in the respective modes of time, which secures the life and spirit of the tune, will render essential service to the general practice of sacred music, and stimulate more effectually, the ardor of devotional exercise in public worshipping congregations.

The author acknowledges with gratitude the kindness of several Publishers and authors of music in Boston, who have allowed him to enhance the value of his work, by extracting from their publications.

INTRODUCTION TO THE GROUNDS OF MUSIC.

THERE are in Music only seven sounds or tones, whose distance or degrees are measured by five whole, and two half tones, which tones are represented by Notes placed upon five lines and their Spaces, called a Staff; and when a tune requires notes above or below the five lines, other lines are added, either above or below, as occasion may require.

The first lesson for the learner, is the Scale or Gamut of Music.

The Scale for the Base is designated by this character,  and is placed on the letter F or fourth line, and is called the F Cliff. The Cliff for the Tenor, Treble and Counter, are the same, and is marked thus  on the G, or second line as thus,

THE GAMUT OR SCALE OF MUSIC.

For Bass.

Space above		B
Fifth Line		A
Fourth Space		G O Sol
Fourth Line		F O Faw
Third Space		E O Law
Third Line		D O Sol
Second Space		C O Faw
Second Line		B O Mi
First Space		A O Law
First Line		G O Sol
Space below		F

For Tenor, Counter and Treble.

Space above		G O Sol
Fifth Line		F O Faw
Fourth Space		E O Law
Fourth Line		D O Sol
Third Space		C O Faw
Third Line		B O Mi
Second Space		A O Law
Second Line		G O Sol
First Space		F
First Line		E
Space below		D

which the learner is to get by heart without asking for any explanation. The next lesson in order is the rule for the transposition of the Mi, which is the regulating note, and is to be learned in the same manner as the Scale and repeated as follows :

The natural place for Mi is in B, but
If B be flat, Mi is in E.

" B and E be flat, Mi is in A.

" B E and A be flat, Mi is in D.

" B E A and D be flat, Mi is in G.

If F be sharp, Mi is in F.

" F and C be sharp, Mi is in C.

" F C and G be sharp, Mi is in G.

" F C G and D be sharp, Mi is in G.

By these flats and sharps, Mi is removed from B to any letter on the Scale.

Flats and sharps are characters used to remove the Mi note as above, and for that purpose are placed at the commencement of a tune; each line or space having either flats or sharps is raised by a sharp one half tone, and by flats depressed one half tone through the whole tune, unless altered by occasional flats, sharps, or naturals. Note, when there are neither flats or sharps at the commencement of a tune, then that tune is called natural, and the Mi remains unmoved on B. The tunes in this work are either in three or four parts, and are braced accordingly. To distinguish the parts of a

tune, characters called Cliffs are used, and are placed on the Staffs as marked in the tune. Having ascertained the part you are to sing by the Cliff, the next thing is to find the Mi note; for which purpose you are to repeat the letters as they stand on the Scale, until you come to B, and then you say the natural place for Mi is in B, and the learner has now all the use for which the letters on the Scale is intended, as the same rule for finding the Mi note holds good in tunes where the Mi note is removed by flats or sharps.

The singing names of what is sometimes called Sol Fa-ing, now come in use, and are always besides the Mi, only three, viz. Fa Sol and La. The first line or space is always Fa, and the first line or space below Mi is always La; rising from Mi Fa Sol La twice, then Mi again, and by descending to, or from the Mi, La Sol Fa twice, then Mi again. The Fa and La should always sound as Faw, Law, and the Mi as Mee. The next lesson is to raise and fall the sound of notes on the Scale in regular succession; each line or space contains one degree of sound, two of which are only half tones, and are always La and Fa, and Mi and Fa.

Before attempting to learn a tune, it is necessary to comprehend the scale showing the proportion of notes and rests, as to their duration of sound, as for example:

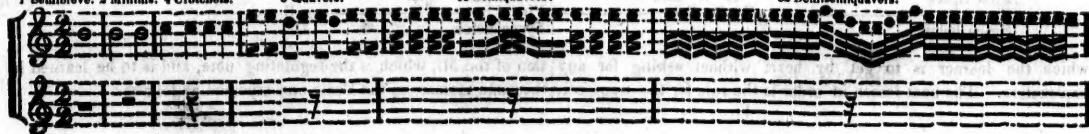
SCALE SHOWING THE PROPORTION OF NOTES.

1 Semibreve. 2 Minims. 4 Crotchets.

8 Quavers.

16 Semiquavers.

32 Demisemiquavers.



One of the two most important characteristics in the Science of Music, is Time. The Staff on which music is written is divided by bars across the lines of the Staff. The space between those bars, commonly called a bar, contains the measure of Time, as in $\frac{4}{4}$ or $\frac{3}{4}$

one semibreve, or two minims, or four crotchets, &c. fill one bar, and each bar contains only the Time, regardless of the number of notes in the bar. The same rule holds in all modes of Time.

To secure a proper and correct movement in Time, it is necessary to practice some artificial movement until the learner has obtained some proficiency in singing; the most convenient method is, to beat or measure Time with the hand. Various modes have been practised, either may do if correctly performed, but the most consistent is that mode recommended in this work.

In $\frac{4}{4}$ or $\frac{3}{4}$ Time, which is the slowest mode, there are four movements to each bar, to perform which

- 1st. Let the fingers of the right hand fall.
- 2d. Drop the heel of the hand.
- 3d. Raise the fingers, and draw them towards the breast.
- 4th. Raise the fingers upwards.

In $\frac{3}{4}$ or $\frac{2}{4}$ Time is measured by the same proportion of notes

as in $\frac{3}{4}$ Time, and is beat or measured by two movements to a bar, as

1st. Let the fingers fall.

2d. Raise the hand.

In $\frac{2}{4}$ Time is measured by one minim to a bar, and is beat as $\frac{2}{4}$ only one third quicker.

Triple time is marked, first $\frac{3}{8}$, and contains one pointed semibreve to a bar, and is measured by three beats to each bar, as

1st. Let the fingers fall.

2d. Drop the heel of the hand.

3d. Raise the hand. Time same as $\frac{3}{8}$.

Triple Time, secondly, contains one pointed minim to a bar, is beat as the preceding, only one third quicker.

Compound Time $\frac{6}{8}$, contains two pointed minims to a bar, and is beat the same as $\frac{3}{4}$.

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$\frac{3}{4}$ Time contains two pointed crotchets to a bar, is beat as $\frac{3}{4}$ a bar, and is beat as $\frac{3}{4}$, only one third quicker.
only one third quicker.

In $\frac{4}{4}$ or $\frac{2}{2}$ Time, the under figures show the fractional parts of the measure note, viz. four crotchets; the upper figures denote four beats to a bar, that is, one to each crotchet, or four beats to the measure note, (a semibreve) which fills the bar.

In $\frac{4}{8}$ or $\frac{3}{8}$ Time, the measure of notes is as in $\frac{4}{8}$, but the beat is only two to the bar, because the time is quicker.

$\frac{2}{4}$ shows that only two crotchets, or fourths of a semibreve, fills a bar, and has two beats to a bar.

In Triple Time, $\frac{3}{4}$, three minims, or seconds of a semibreve, fills the bar, and has three beats to a bar.

Second mode of Triple Time $\frac{3}{8}$, contains two pointed minims in

In Compound Time, the beats to a bar are equal, and the notes to a beat odd, it is therefore called Compound Time.

First mode, $\frac{6}{8}$, contains two pointed minims, or six crotchets (a pointed minim being equal to three crotchets) to a bar, has two beats, each taking half the bar, or the time of three crotchets.

Compound time $\frac{6}{16}$ same as $\frac{6}{8}$, only crotchets are instead of minims, and quavers in place of crotchets, beat as $\frac{6}{16}$, only one third quicker.

To the foregoing general explanation, a knowledge of the following Musical Characters will comprehend ample instruction for the learner, in all that is necessary to begin practising upon plain and familiar music. As the intention of the Publisher of this work was to avoid scrupulously all unnecessary embarrassment in the elementary part of this book, nothing has been introduced that is not necessary, or any thing superfluous retained.

INTRODUCTION.

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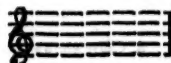
MUSICAL CHARACTERS EXPLAINED.

Examples.

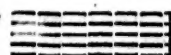
The *Base Cliff* is placed on the fourth line, and called the F Cliff, and is used only in Base.



The *Tenor and Treble Cliff* is placed on the second line, and called the G Cliff, and is used in Tenor and Treble, and in Counter.



A *Staff* is five lines with their spaces, whereon notes and other characters are written.



Ledger Lines are used when notes ascend or descend beyond the compass of the staff.



A *Brace* shows how many parts are sung together.



A *Sharp* set before a note raises it one semitone.



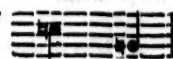
Examples.

A *Flat* set before a note sinks it one semitone.



Either a *Sharp* or *Flat* set at the beginning of a tune has influence through it, unless contradicted by a *Natural*.

A *Natural* restores a note, made flat or sharp, to its primitive sound.



Observe, that Sharps, Flats, and Naturals affect the sound of no letters but those on which they are set.

A *Repeat* shows what part of a tune is to be sung over again.



Figures, 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, both are to be sung.



A *Slur* shows what notes are sung to one syllable: but when the notes are tied at the bottom, the slur is unnecessary.



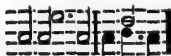
Staccato Marks should be performed distinctly; when dots are introduced, they must be sung soft and distinct.



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Examples.

A *Point of Addition* adds to a note one half its original length. When set after a Semi-breve, it makes it equal to three Minims; when set after a Minim, it makes it equal to three Crotchets, &c.



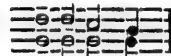
A *Hold* signifies that the notes, over which it is set, may be continued at the pleasure of the performer.



A *Figure 3*, placed over or under any three notes, reduces them to the time of two of the same kind.



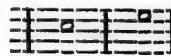
Choosing Notes are placed in a direct line, one above another, either of which, or both may be sung.



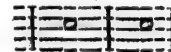
A *Ligature* or *Tie*, comprehends two or more notes upon the same line, or space, tied with a slur, which must be sung with one name, and as one sound.



A *Single Bar* divides the time according to the measure note.

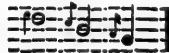


A *Measure Note* is that which fills a bar.



Examples.

Appoggiatures, or *Leaning Notes*, are sung according to the value of the note, which follows.



A *Double Bar* shows the end of a strain.



A *Close* shows the end of a tune.



When the learner has committed the preceding explanations, and the names of the several Musical Characters to memory, he will soon be enabled to apply them to their respective uses, and with but small verbal instruction proceed to a correct practical performance in his progress. The necessity of paying particular attention to the principles must be obvious, and should therefore in no case be dispensed with, as the knowledge of Notes, Musical Characters, and their uses, are every way requisite to a proficiency in the art of music.

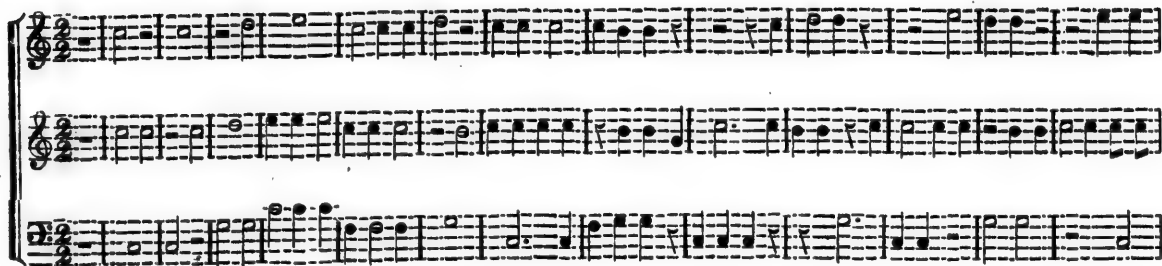
Much depends in assigning suitable voices upon the several parts. In order to secure a proper expression, both in *sound* and *sense*, notes, however long or short in their duration, should be struck and ended soft, gradually increasing the sound on the first part, and diminishing toward the close. As the notes ascend on the Staff, they should be sung softer than the low, which should always have a bolder accent. The words should retain their proper accent, and be sung as distinctly as possible. Sounds on the base should be full, on the

tenor bold and *manly*, (not effeminately, as in the present practice of modern time, by females) the counter soft, yet firm, and the treble smooth and *delicate*. The directive terms in this work are generally in plain English, understood at first sight, and require a suitable attention from the performer. A good effect is produced by alternate *loud* and *soft* singing in particular parts of some tunes, under the directive term *soft*. Some of the singers may be silent, one singer should not be heard above another, faintness in expression should be avoided, and the time of the tune kept true. In changing from *soft* to *loud*, strike the first *loud* note moderately, not rashly *loud*, as those terms are only relative; extremes must be avoided. Other graces in music, such as *Holds*, *Trills*, leading *small* notes,

transitions, &c. must be acquired by practice; they may be omitted without serious injury until knowledge and judgment dictate how and where to apply them.

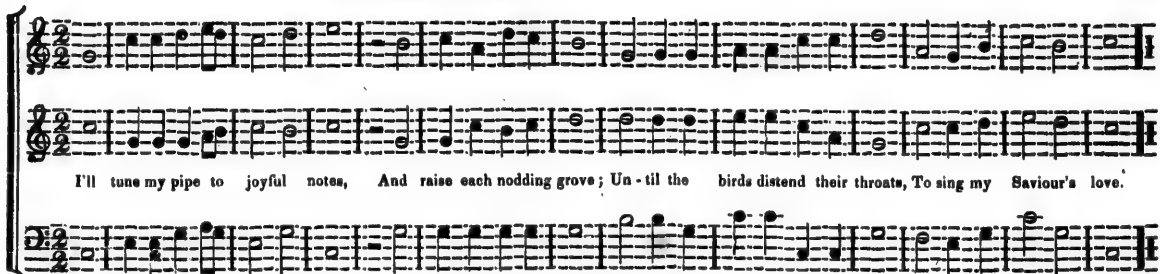
Singers should always consider, that a becoming deportment in a company performing, or learning "Sacred Music," cannot consistently be dispensed with. Scripture and reason both forbid it. Solemnity of manner, in the performer, will add importance to the subject. * The frequent occurrence of the sacred name of God, the solemn recital of the important concerns of religion and immortality, are too weighty to admit even the indication of levity; and, doubtless, if the very soul of the singer was poured forth in his music, his audience could but scarcely resist imbibing his inspiration.

LESSON FOR BEATING TIME ON NOTES AND RESTS.



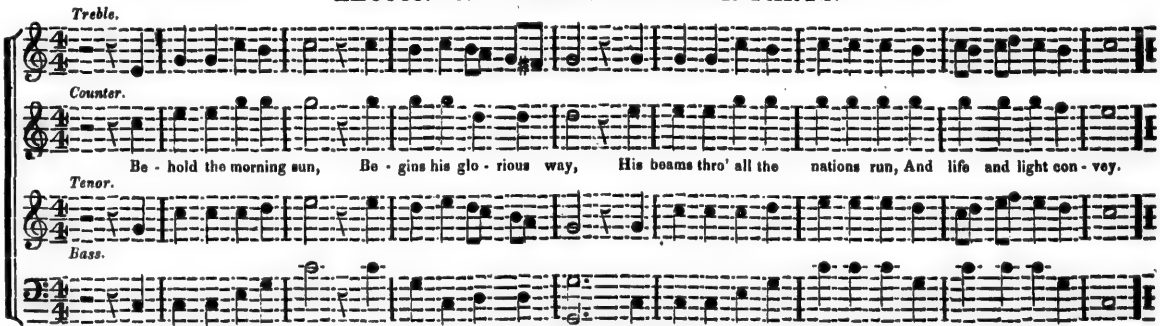
COMMENCEMENT.

13



I'll tune my pipe to joyful notes, And raise each nodding grove; Un-til the birds distend their throats, To sing my Saviour's love.

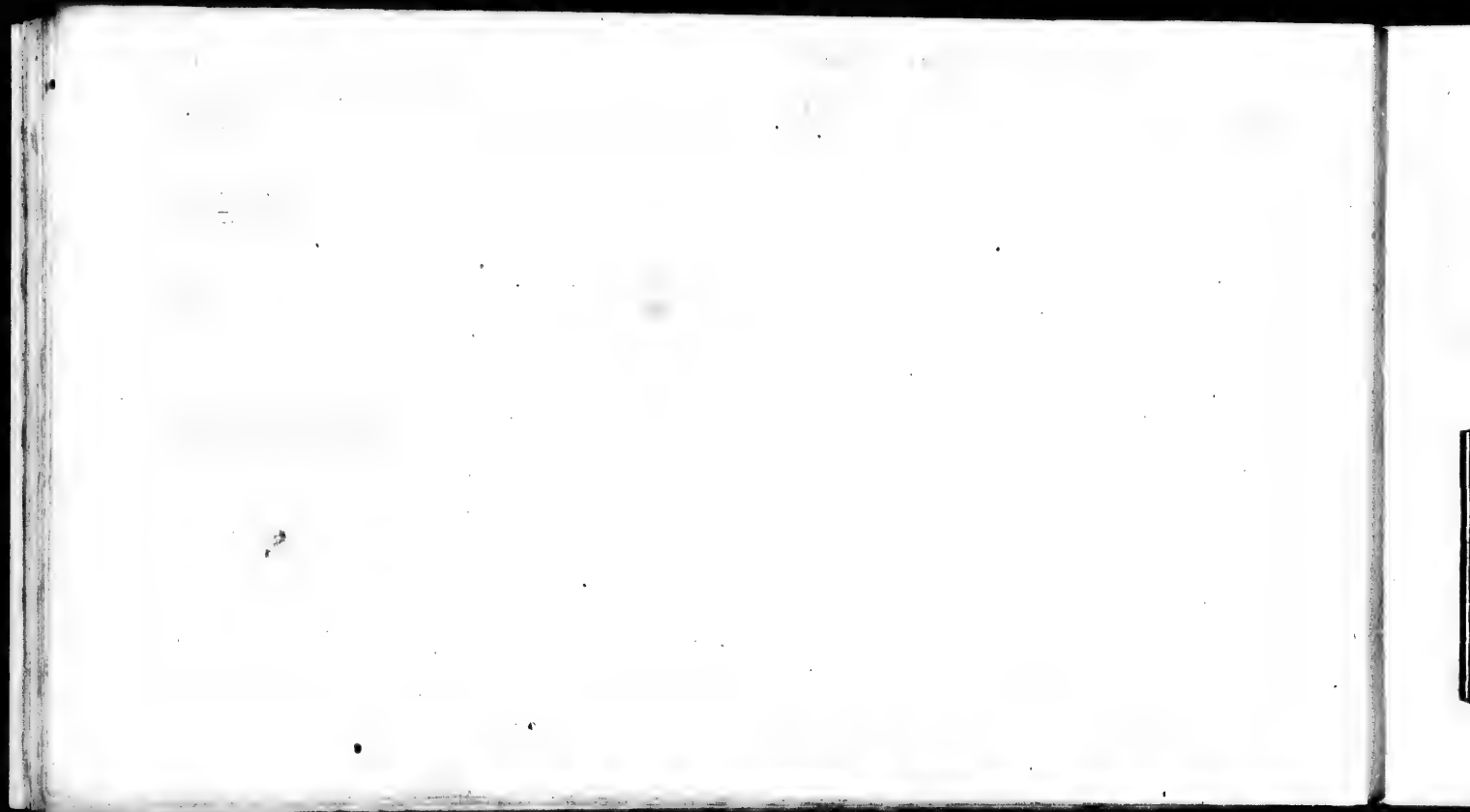
LESSON IN HARMONY OF FOUR PARTS.



Treble.
Counter.
Tenor.
Bass.

Be-hold the morning sun, Be-gins his glo-rious way, His beams thro' all the nations run, And life and light con-vey.

Give as much time to the several rests, as to the notes they represent; and be careful that you make but one sound of the pointed minims, sounding them smoothly without jerking the voice.



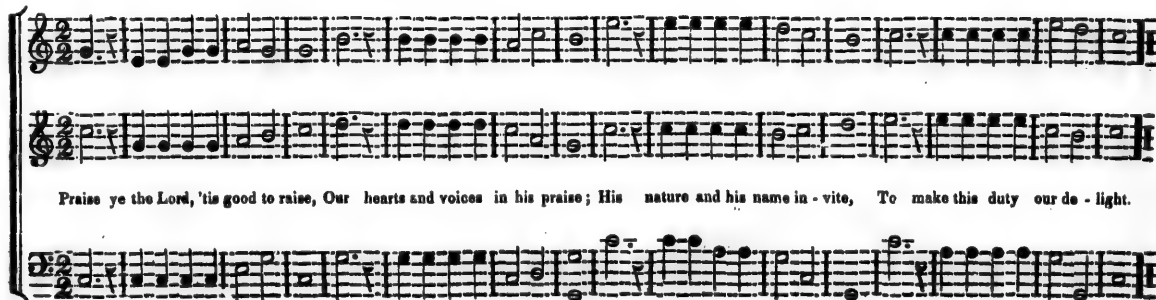
UNION HARMONY:

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BRITISH AMERICA'S SACRED VOCAL MUSIC.

ALACRITY. L. M.

S. Humbert.



Praise ye the Lord, 'tis good to raise, Our hearts and voices in his praise; His nature and his name in-vite, To make this duty our de-light.

Death like an o - verflow - ing stream, Sweeps us away, our life's a dream, An empty tale, a morning flow'r, Cut down, cut down and wither'd in an hour.

VIVACITY. L. M.

S. Humbert.

He makes the grass the hills adorn, And clothes the smiling fields with corn; The beasts with food his hand supply, And the young ravens when they cry.

MOUNT CALVARY. L. M.

S. Humbert.

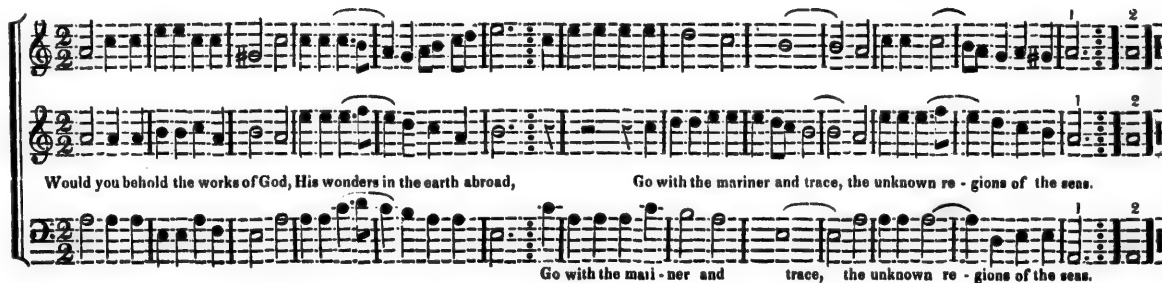
17



To shame our sins he blush'd in blood, He clos'd his eyes to shew us God, Let all the world fall down and know That none but God such love could show.

OCEAN NEW. L. M.

R. S. Benison.



Would you behold the works of God, His wonders in the earth abroad, Go with the mariner and trace, the unknown regions of the seas.

Go with the mail - ner and trace, the unknown regions of the seas.

When I sur - - - - - vey the wond - - - - - rous cross, On which the Prince of glo - - - - - ry died,

The first system of the musical score consists of three staves. The top two staves are in treble clef with a 3/2 time signature. The bottom staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures. The lyrics are printed below the middle staff, with hyphens indicating syllables that span multiple measures.

My rich - - - - - est gain I count but loss, And pour con - - - - - tempt on all my pride.

The second system of the musical score also consists of three staves in treble and bass clefs with a 3/2 time signature. It continues the melody and accompaniment from the first system. The lyrics are printed below the middle staff, with hyphens indicating syllables that span multiple measures. The system concludes with a double bar line.

PORTER. C. M.

Altered from Stanley.

19

Come, sound aloud Jehovah's name, And in his strength rejoice; When his salvation is our theme, Ex-alted be our voice— Ex - alt - ed be our voice.

MEDFORD. C. M.

2d ending.

What shall I ren - der to my God, For all his mer - cies shown? My feet shall visit thine a - bode, My songs ad - dress thy throne.

DOUGLASS. C. M.

Where'er I turn my gaz - ing eyes, Thy radiant footsteps shine ; Ten thousand pleas - ing won - ders rise, And speak the hand di - vine.

The musical score for 'DOUGLASS. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody is written in a soprano and alto clef, while the accompaniment is in a treble and bass clef. The lyrics are printed below the first two staves.

COVENTRY. C. M.

2d ending.

Oh, could our thoughts and wishes fly, A - bove these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er in - vades.

The musical score for 'COVENTRY. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody is written in a soprano and alto clef, while the accompaniment is in a treble and bass clef. The lyrics are printed below the first two staves.

CORDOVA. C. M.

21

1. To God, your strength, your voice a - loud, In strains of glo - ry raise; The great Je - ho - vah,

2. With psalms of hon - or, and of joy, Let all his tem - ples ring; Your va - rious in - stru -

Ja - cob's God, Ex - - - alt in notes of praise, Ex - - - alt in notes of praise.

- - - ments em - ploy, And songs of tri - - - umph sing, And songs of tri - umph sing.

OLD HUNDRED. L. M.

Dr. Douland.

Slow.

Thus far the Lord has led me on; Thus far his pow'r prolongs my days; And every evening shall make known Some fresh memorial of his grace.

PLEYEL'S HYMN. L. M.

Pleyel.

Very Slow.

So fades the lovely blooming flow'r, Frail, smiling solace of an hour; So soon our transient comforts fly, And pleasure only blooms to die.

PORTUGUESE HYMN. L. M.

Dixon's Coll.

28

Lord, 'tis a pleasant thing to stand in gar - ment - ed by thine hand; Let me with-

in thy courts be seen, Like a young ce - dar, Like a young ce - dar, Like a young ce - dar fresh and green.

These three verses may be sung as separate tunes.

When march - ing to thy blest a - bode, The wond' - ring mul - ti - tude survey'd, The pomp - ous state of thee our

God, In robes of maj - es - ty ar - ray'd. Tho pomp - ous state of thee our God, In robes of maj - jes - ty ar - ray'd.

PENTECOST. Continued.

25

2d Part.

Treble.

3 Trebles.

Tenor.

Bass.

Bassoon.

Sweet singing Levites led the van, Loud instruments brought up the rear; Between both troops a vir - gin train With voice and timbrel charm'd the ear.

3d Part.

Treble.

Counter.

Tenor.

Bass.

This was the burden of their song, In full as - sem - bles bless the Lord; All who to Israel's tribes belong, The God of Israel's praise re - cord.

When the great builder arch'd the skies, And form'd all na - ture with a word: The joy - ful cher - ubs tun'd his

praise, And every bending throne adored. The joyful cherubs tun'd his praise, And ev' - ry bending throne adored, And every bend - ing throne adored.

HOPKINTON. L. M.

Wood.

27

Death like an o - ver - flowing stream, Sweeps us a-way; our life's a dream, An empty tale, a morning flow'r, Cut down and wither'd in an hour.

RUSSIA. L. M.

Read.

Laid in, &c.

False are the men of high degree, The baser sort are vani - ty; Laid in a balance both ap - pear Light as a puff of emp - ty air.

Laid in, &c. Light as, &c.

Laid in, &c. Light as, &c.

Andantino.

Thou sa - cred One, Al - mighty Throe, Great ever - lasting mys - to - ry; What lofty numbers shall we frame, Equal to thy tremendous name?

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, hymn-like style with many beamed eighth and sixteenth notes.

*Pia.**For.**Pia.**For.*

Seraphs, the nearest to the throne, Be - gin and speak the great unknown, Attempt the song, wind up your strings, To notes un - try'd and boundless things.

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues in the same style as the first system, with alternating sections of piano and forte dynamics indicated by the 'Pia.' and 'For.' markings above the staves.

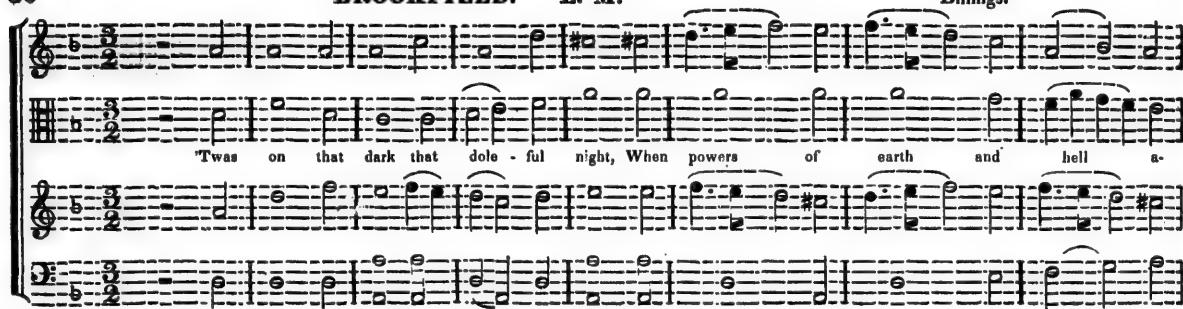
For - give the song that falls so low Be - neath the gra - ti - tude I owe:

It means thy praise, &c.

It means thy praise, how-

It means thy praise, however poor, It means, &c.

ev - er poor, An an - gel's song can do no more. It means, &c.



'Twas on that dark that dole - ful night, When powers of earth and hell a-



rose A - gainst the son of God's de - light, And friends be - tray'd him to his foes.

NEW TRIUMPH.

L. M.

Janes.

31

Air.

Pia.

For.

And where's thy vict'ry boasting grave?

Say live for - ev-er wondrous king, Born to redeem and strong to save ; Then ask the monster where's thy sting? Then

For.

ask the monster, where's thy sting? And where's thy vict' - ry boasting grave? And where's thy vict' - ry boast - ing grave.

GROTON. L. M.

*Pia.**For.**Sanger.**Pia.*

1st TREBLE.
2d TREBLE.
TENOR.

Let the shrill trumpet's war-like voice, Make rocks and hills his praise rebound; Praise him with harps melodious noise, And gentle

For. *Pia.* *For.* *Pia.* *For.*

psalter's all-ver sound. Let virgin troops soft tim-brels bring, And some with graceful motion dance; Let instruments with various strings, With organs join'd his praise advance.

WILLIAMSTOWN. L. M.

Edson.

33

A faithful, &c.

A faithful, &c.

Lord, if thou dost not soon appear, Virtue and truth will flee away; A faithful man among us here, Will scarce be found if thou de-lay.

A faithful, &c.

Will, &c.

WINDHAM. L. M.

Read.

Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a trav-el-ler.

6

My soul thy great Cre - a - tor praise, When cloth'd in his ce - les - tial rays, He in full ma-

He in, &c. He in full maj - es - ty ap - pears, He in full maj - es - ty ap - pears, And like a robe his glo - ry wears. jes - ty ap - pears, He in, &c. And like, &c.

FOUNTAIN. L. M.

Leach.

35

O every one that thirsts draw nigh, 'Tis God invites the fallen race, Mer-cy and free sal-va-tion buy, Buy wine and milk and gospel grace.

PARIS. L. M.

Billings.

He reigns, the Lord the Saviour reigns, Praise him in e-van-gel-ic strains; Let the whole earth in songs rejoice, And distant islands join their voice.

Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast;

O

O may my heart in

O may, &c.

O may, &c.

Like David's, &c.

may, &c.

Like, &c.

tune be found, Like Da - vid's harp of sol - - - omn sound,

From
The God of glory sends his summons forth, Calls the south nations and a - wakes the north
From east, &c.
From east, &c.
From east to west the sov'reign orders spread,
east, &c. The
From east, &c. Thro' dis - tant worlds and re - gions of the dead:
From east to west the sov' - - reign or - ders spread,

trumpet sounds, hell trem - bles, heav'n re - joice - es, The trumpet, &c. The trumpet, &c.

The trumpet, &c. The trumpet sounds, The trumpet, &c.

The trumpet, &c. The trumpet, &c.

The trumpet, &c. The trumpet, &c.

trem - bles, heav'n re - joice - es, Lift up your heads, ye saints, with cheer - ful voices.

Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and good - ness sound, Thro' all your tribes the world around, Let the high heav'ns your

Let the, &c. Where, &c. Where sun and moon and planets roll, And stars that glow from pole to pole. Where, &c. songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, Where, &c.

The lof - - ty pil - lars of the sky, And spacious concave rais'd on high, Spangled with stars a shin - ing frame, Their

great O - - rig - - i - nal pro - claim. Th' unweary'd, &c. Th' unweary'd, &c.

Th' unweary'd sun from day to day, Pours knowledge on his gold - en ray, And

BRISTOL. Continued.

41

And pub - - lish - es to ev - ry land, The work of an Almighty hand.

And, &c.

pub - - lish - es to ev - ry land, And, &c.

WELLS. L. M.

Holdrayd.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sin - ner may re - turn.

6

Air.

Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays. Hold me, O Jesus, in thine

Pia. *For.*

arms, And clothe me with immortal charms, 'Till I awake in realms above, For-ev-er to en-joy thy love, 'Till, &c.

Lord, what a tho'tless wretch was I, To mourn, and murmur, and re - pine, To see the wicked plac'd on high, In pride and robes of honor shine.

This system contains the first four staves of the musical score. The first two staves are for the vocal melody, and the next two are for the piano accompaniment. The lyrics are written below the vocal staves.

But Oh, their end, their dreadful end, Thy sanctuary taught me so: On slipp'ry rocks I see them stand, And fiery billows roll below.

This system contains the next four staves of the musical score. The first two staves are for the vocal melody, and the next two are for the piano accompaniment. The lyrics are written below the vocal staves.

Come my be - lov - ed haste a - way, Cut short the hours of thy de - lay; Fly like a youthful hart or roe, O - ver the

This system contains the first two staves of the musical score. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

hills where spi - ces grow. Fly like, &c. Fly like, &c. O - ver, &c. Fly like, &c. O - ver, &c.

This system contains the second two staves of the musical score. It continues the melody and includes several repeat signs (double bar lines with dots) and trill ornaments (indicated by a 'v' over a note). The lyrics continue below the staves, with 'Fly like, &c.' and 'O - ver, &c.' appearing multiple times, suggesting a chorus or a call-and-response structure.

INVITATION. Continued.

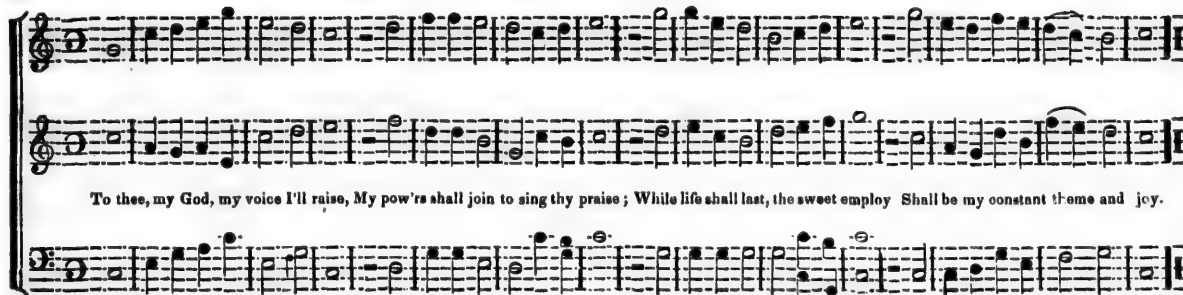
45

O - ver the
O - ver, &c.
O - ver, &c.
Fly like, &c.

St. JOHN. L. M.

Humbert.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sin - ner may re - turn.



To thee, my God, my voice I'll raise, My pow'rs shall join to sing thy praise ; While life shall last, the sweet employ Shall be my constant theme and joy.

2.

For O how many and how great
Thy mercies, Lord, to me are shewn !
Each morning does thy love repeat,
Each night thy goodness does return.

3.

When dangers lurk around our tent,
And thousands stare us in the face,
To Israel's God our cries we vent,
And he preserves us by his grace.

4.

Since day and night we are thy care,
And mercies every moment flow,
O may each night and day declare
The praise that to our God we owe.

5.

Hosannah to the great Three One :
Let angels raise the anthem higher ;
And all intelligences known
Strike in and join the blissful choir.

ARMLEY. L. M.

T. Williams' Coll.

47

Air.

Thou, whom my soul ad - mires a - bove All earth - ly joy, and earth - ly love,

Tell me, dear shep - herd, let me know, Where do thy sweet - est pas - tures grow.

Air.

Would you be - hold the works of God, His wonders in the world a - broad, Go with the mar - i -

The first system of the musical score for 'SEAMAN'S SONG'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lyrics 'Would you be - hold the works of God, His wonders in the world a - broad, Go with the mar - i -' are written below the middle staff.

Pia. *For.*

ners and trace The unknown re - gions of the seas, The unknown re - gions of the seas.

The second system of the musical score for 'SEAMAN'S SONG'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lyrics 'ners and trace The unknown re - gions of the seas, The unknown re - gions of the seas.' are written below the middle staff.

LIVERPOOL. L. M.

49

The day glides sweetly o'er their heads, And soft and silent as the shades, Quick as their tho'ts their

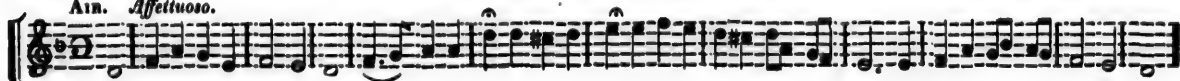
Made up of innocence and love, Their nightly minutes gently move.

This block contains the first system of a musical score. It features three staves of music in G major (one sharp) and 3/2 time. The lyrics are written below the staves, with the first line of lyrics spanning across the three staves. The music consists of eighth and sixteenth notes, with some measures containing rests.

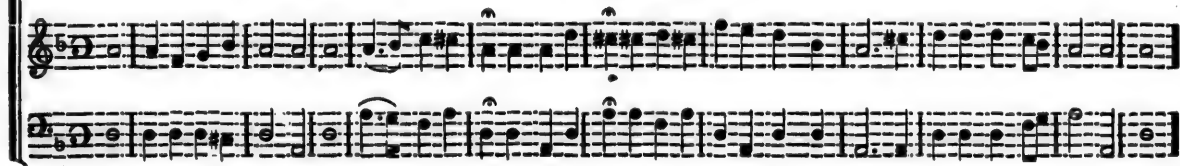
joys come on, But fly not half so fast a - way ; Their souls are ever bright as noon, And calm as summer evenings be, And calm, &c.

This block contains the second system of the musical score. It continues the melody from the first system. The lyrics are written below the staves. The music ends with a double bar line and a repeat sign. There are first and second endings indicated by '1' and '2' above the final measures.

CONTRITION. L. M.

Air. *Affettuoso.*

Lord, with a griev'd and aching heart, To thee I look, to thee I cry; Supply my wants, and ease my smart: O help me soon, or else I die!



Here on my soul a burden lies, No human pow'r can it re - move, My num'rous sins like mountains rise, Do thou re - veal thy pard'ning love.



CONTRITION. Continued.

51

Pia.

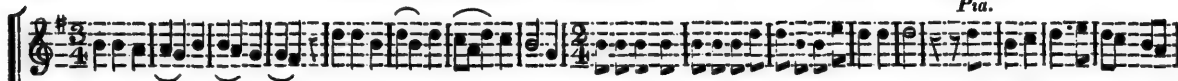
For.

Break off these adamantine chains, From cruel bondage set me free, Rescue from everlasting pains, And bring me safe to heav'n and thee, And, &c.

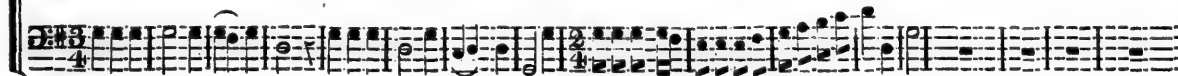
ANGELS' HYMN. L. M.

W. Tansur.

Ans. High in the heav'ns, eter - nal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.

*Air.*

Descend, ye hosts of angels bright, And bear me on your guardian wings, Thro' regions of celestial light, Above the reach of earthly things.



sky, Up where e - ternal a - ges roll!



Where sol - id pleasures nev - er die, And fruits immor - tal feast the soul, And fruits, &c.

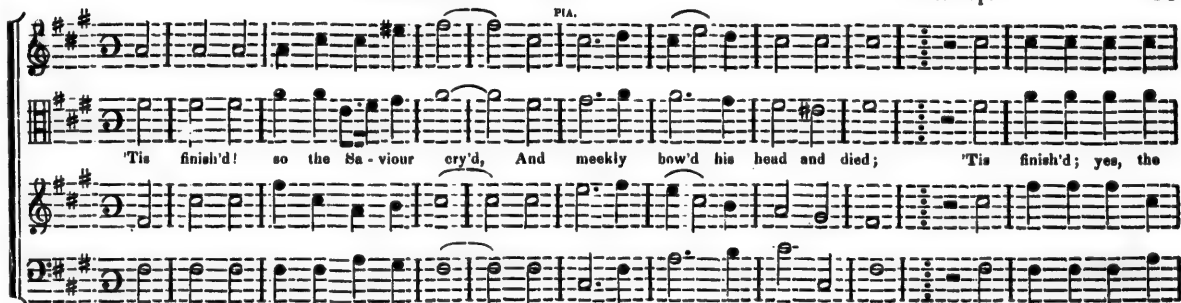


CONCORD. L. M.

Belknap.

53

Pia.



'Tis finish'd! so the Sa-viour cry'd, And meekly bow'd his head and died; 'Tis finish'd; yes, the

For.



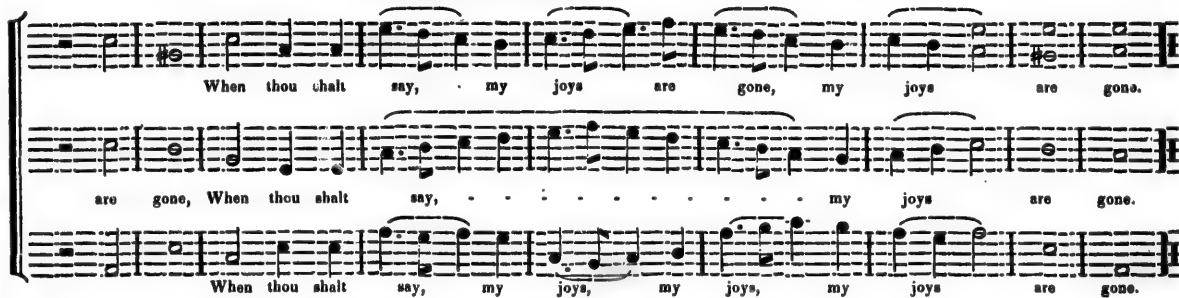
race is run, The bat-tle's fought, the vict'ry won, 'Tis finish'd; yes, the race is run, The, &c.

Now in the heat of youth - ful blood, Re - mem - ber your Cre - a - tor God: Behold the

months come hast'ning on, When thou shalt say, my joys are gone, When thou shalt say, my joys are gone,

HALIFAX. Continued.

55



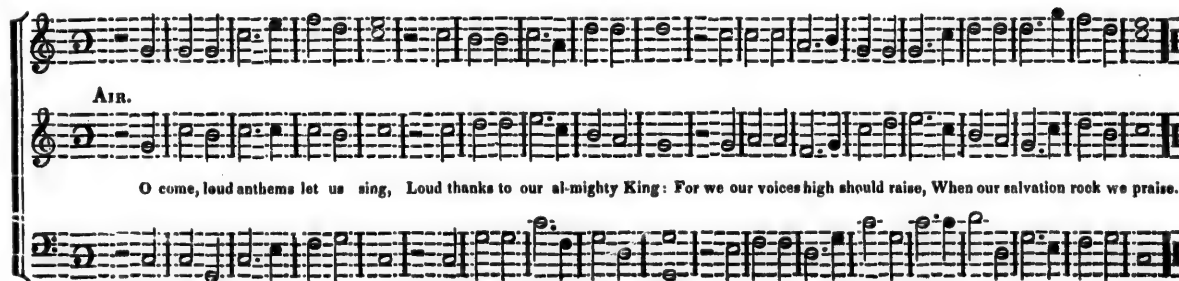
When thou shalt say, my joys are gone, my joys are gone.

are gone, When thou shalt say, . . . my joys are gone.

When thou shalt say, my joys, my joys, my joys are gone.

SIMPLICITY. L. M.

Humbert.



AIR.

O come, loud anthems let us sing, Loud thanks to our al-mighty King: For we our voices high should raise, When our salvation rock we praise.

Thou man of grief re - mem - ber me, Who nev - er canst thy - self for - get;

Thy last mys - te - rious ag - o - ny, Thy faint - ing pangs, and bloody sweat.

PARADISE. L. M.

Holden.

57

for - get;

Alto. Now to the shining realms above, I stretch my hands and glance my eyes: O for the pinions of the dove, To bear me to the up - per skies.

sweat.

There from the bosom of my God, Oceans of endless pleasure roll: There would I fix my last abode, And drown the sorrows of my soul.

BELIEVER'S CONSOLATION.

Borts.
2d time For.*Moderato.*

My soul, my soul thro' my Redeemer's care, Sav'd, sav'd from the second death I feel, My eyes from tears of dark, of dark des-pair, My feet from fall-ing, My feet from fall-ing, My feet from fall-ing in-to hell.

Spirito.

Where-fore to him my feet shall run, My eyes on his per-fec-tions gaze, My

BELIEVER'S CONSOLATION. Continued.

59

2d time For.

musical score for the first system of the hymn. It consists of three staves. The top staff is the melody, featuring a treble clef and a key signature of one flat (B-flat). The middle and bottom staves are accompaniment, with the bottom staff using a bass clef. The lyrics are written below the staves.

soul shall live, shall live, shall live to God a - lone, And all with - in me shout his praise, And

musical score for the second system of the hymn. It consists of three staves, continuing the melody and accompaniment from the first system. The lyrics are written below the staves.

all with - in me, all with - in me, And all, And all with - in me, shout his praise.

FALL OF BABYLON.

Beaumont.

*Moderato.**Pia.*

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves.

In Gab - riel's hand, a mighty, mighty stone, Lies a fair type of Ba - by - lon; Prophets re - joice,

In Gab - riel's hand a mighty stone,

*For.**Pia.*

The second system of the musical score continues the melody and accompaniment from the first system. It features the same musical notation and structure. The lyrics continue across the staves.

And all ye saints, God shall avenge your long complaints. He said, he said, and dreadful as he

For.

The third system of the musical score concludes the piece. It maintains the musical notation and structure of the previous systems. The lyrics conclude the text of the hymn.

stood, He sunk the mill-stone in the flood: Thus ter - ri - bly shall Ba - bel fall, Thus ter - ri - bly shall Ba - bel fall, shall

FALL OF BABYLON. Continued.

61

Full.

Musical score for the first system of 'Fall of Babylon'. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are: 'Ba - bel fall, And nev - er, nev - er, nev - er more be found at all, And nev - er more be found at all. And nev - er, &c.'

Ba - bel fall, And nev - er, nev - er, nev - er more be found at all, And nev - er more be found at all.

And nev - er, &c.

CHORUS. SPIRITO.

For.

Pia.

For.

Musical score for the chorus of 'Fall of Babylon'. It consists of four staves. The top two staves are for the vocal melody (treble and bass clefs) and the bottom two staves are for the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: 'Haste happy day, Haste hap - py day, Haste happy day, that time I long to see, When ev'ry son of Adam shall be free:'. The score includes dynamic markings like 'For.' and 'Pia.' and a repeat sign.

Haste happy day, Haste hap - py day, Haste happy day, that time I long to see, When ev'ry son of Adam shall be free:

CHORUS. Continued.

*Pia.**For.*

The pleas - ing, &c.

Then shall the happy world a - loud proclaim, The pleas - ing wonders, The pleas - ing wonders of the Saviour's name.

The pleas - ing, &c.

SANDWICH. L. M.

Maxim.

Whose daughters, bright as polish'd stones, Give strength and beauty to the state.

Ans. Happy the city where their sons Like pillars round the palace set, And daughters, bright as polish'd stones, Give strength and beauty to the state.

Whose daughters, bright as polish'd stones, Give strength and beauty to the state, Give, &c.

Whose daughters, bright as polish'd stones, Give strength and beauty to the state, Givo, &c.

O may my heart, &c.

AIR. Sweet is the day of sacred rest, No mortal cares shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound,

O may, &c. Like, &c.

O may my heart in tune be found, Like David's harp of solemn sound,

O may my heart in, &c.

Like David's harp of solemn sound, O may my heart in tune be found, Like David's harp of solemn sound.

O may, &c.

O may my, &c.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, Ten thousand angels fill'd the sky ;

Those

Those heav'nly guards a -

Those heav'nly guards a - round thee wait, Like chariots that at - tend thy state, Those heav'nly guards a - round thee

Those heav'nly guards a - round thee wait, Like cha - - - riots,

heav'nly guards a - round the wait, Like chariots that at - tend thy state, Like cha - - - riots, Like cha - - -

round thee wait, Like chariots that at - tend thy state, Like chariots that at - tend thy state, Those heav'nly guards a - round thee wait, Like

BILLINGS. Continued.

65

wait, Like cha - riots, Like cha - riots,
 chariots that attend thy state, Those heav'nly guards a-round thee wait, Like chariots that at - tend thy state.
 riots, Like chariots that at - tend thy state,
 chariots that at - tend thy state, Those heav'nly, &c. Like cha - riots,

WARD. L. M.

Washburn.

Ain. Spare us, O Lord, aloud we cry, Nor let our sun go down at noon; Thy years are one eternal day! And must thy children die so soon, And must, &c.

NAPLES. L. M.

Shall mortal, &c. More, &c.

Shall the vile race of flesh and blood, Contend with their Creator, God? Shall mortal worms presume to be More holy, wise, or just than he.

Shall mortal, &c. More, &c. More, &c.

Shall mortal, &c. More, &c. More, &c.

MORTALITY. L. M.

SLOW.

Death like an o - ver - flowing stream, Sweeps us away; our life's a dream; An empty tale; a morning flow'r, Cut down and wither'd in an hour.

LIMEHOUSE. L. M.

Husband.

67

In mem'ry of your dy - - ing Friend, Do this, he said, till time shall end;

Meet at my ta - ble and re - cord The love of your de - - part - ed Lord.

ORLAND. L. M.

Three staves of music for the hymn 'ORLAND. L. M.'. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The lyrics are written below the second staff.

Till
E - ternal are thy mercies, Lord! E - ternal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Till

ZION. L. M.

Three staves of music for the hymn 'ZION. L. M.'. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment.

CORINTH. L. M.

Blanchard.

69

Pia.

Je - sus shall reign where - e'r the sun, Does his suc - cess - ive jour - nies run; His king - dom

stretch from shore to shore, His king - dom stretch from shore to shore, Till moons shall wax and wane no more.

Now in the heat of youth - ful blood, Re - mem - ber your Cre - a - tor God ; Behold the months come hast'ning on, When

The first system of the musical score consists of four staves. The top staff is a treble clef melody with a triplet of eighth notes. The second staff is an alto clef accompaniment. The third staff is a treble clef melody with a triplet of eighth notes. The fourth staff is a bass clef accompaniment. The lyrics are written between the second and third staves.

you shall say my joys are gone, When you shall say my joys are gone, When you, &c.

The second system of the musical score consists of four staves. The top staff is a treble clef melody. The second staff is an alto clef accompaniment. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are written between the second and third staves.

CLINTON. L. M.

71

2d Treble.

Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord; And grace, descending from on high, Fresh hopes of glo - ry shall afford.

PILES GROVE. L. M.

2d Treble.

Awake, my soul, to hymns of praise; To God the song of tri - umph raise; Adorn'd with majes-ty di - vine, What pomp, what glory, Lord, are thine.

'Twas on that dark that dismal night, When pow'rs of death and hell arose, Against the Son of God's delight, And friends betray'd him to his foes.

DERBY. L. M.

Come sing the wonders of that love, Which angels play on ev'ry chord; Let all below and all above, With hallelujahs praise the Lord, With hallelujahs praise the Lord.

With hallelujahs praise the Lord.

BALLSTOWN. L. M.

Arranged from Cramer.

73

Oh! may our ar - dent zeal em - ploy Our loft - iest thoughts our loud - est songs;

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal staves.

Let there be sung, with warm - est joy, Ho - san - na from ten thou - sand tongues.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts. The lyrics are written below the vocal staves.

ILLINOIS. L. M.

Can Spirito.

With all my pow'rs of heart and tongue, I'll praise my Mak - er in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

HANOVER. L. M.

Show pity, Lord, O Lord for - give! Let a re - penting rebel live! Are not thy mercies large and free? May not a sinner trust in thee?

ROTHWELL. L. M.*

75

The heavens declare thy glory, Lord, In every star thy wisdom shines; But when our eyes behold^d thy word, We read thy name in fairer lines—We read thy name in fairer lines.

* The first four notes of this tune may be sung in unison.

BRENTFORD. L. M.

Be all my heart, and all my days, Devoted to my Saviour's praise; And let my glad o - be - dience prove, How much I owe—how much I love.

Oh! hap - - py day, that fixed my choice, On thee, my Sav - iour and my God;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The second staff is a treble clef with a key signature of one flat and a time signature of 4/4. The third staff is a treble clef with a key signature of one flat and a time signature of 4/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 4/4. The lyrics are written below the second and third staves.

Well may this glow - ing heart re - joice, And tell its rap - tures all abroad.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 4/4. The second staff is a treble clef with a key signature of one flat and a time signature of 4/4. The third staff is a treble clef with a key signature of one flat and a time signature of 4/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 4/4. The lyrics are written below the second and third staves.

QUITO. L. M.

77

Who is this stran-ger in dis-tress, That trav-els through this wil-der-ness? Op-pressed with sor-row

The first system of the musical score is written for four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the staves, with some words like 'dis-tress' and 'wil-der-ness' having hyphens indicating syllable placement across measures.

2d ending.

and with sins, On her be-lov-ed Lord she leans, On her be-lov-ed Lord she leans.

The second system of the musical score continues the melody and harmony. It begins with a '2d ending.' marking. The notation follows the same four-staff format as the first system. The lyrics 'and with sins, On her be-lov-ed Lord she leans, On her be-lov-ed Lord she leans.' are written below the staves. The system concludes with a double bar line.

QUEBEC. L. M.

Thou, whom my soul admires, above All earth - ly joy all earth - ly love—Tell me dear Shepherd, let me know, Where do thy sweetest pastures grow—Where do, &c.

MENDON. L. M.

Loud swell the pealing organ's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice, Join the full chorus of the sky.

WAYNE. L. M.

79

O all ye people, clap your hands, And with triumphant voices sing; No force the mighty power withstands, Of God the u - niversal King, Of God the u - niversal King.

Unison.

PENDLETON. L. M.

Loud Halle - lujahs to the Lord, From all be - low and all a - bove; In lofty songs ex - alt his name, In songs as lasting as his love.

ATLANTIC. L. M.

George Oates.

Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But oh! what tongue can speak his fame, What mortal verse can reach the theme.

PARK STREET. L. M.

Venua.

Wake, O my soul, and hail the morn, For unto us a Saviour's born; See, how the angels wing their way, To usher in the glorious day, To usher, &c.

* This passage may be sung by two Tenors and Base—or by two Trebles and Alto, as it is written.

NOTTAWAY. L. M.

81

Give thanks to God; he reigns a - bove; Kind are his thoughts, his name is love; His mercy a - ges past have known,

2d ending.

And a - ges long to come shall own— And a - ges long to come shall own.

And a - ges long to come shall own— And a - ges long to come shall own.

Now to my God, my heart and tongue, With all their powers, shall raise the song; On earth thy

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the second and third staves.

glo - ries I'll de - clare, Till heaven th'immor - tal notes shall hear, Till heaven, th'im - mor - tal notes shall hear.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the second and third staves.

thy

Lord, 'tis a pleas - ant thing to stand, In gar - dens plant - ed by thy hand; Let me with-

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: "thy", "Lord, 'tis a pleas - ant thing to stand, In gar - dens plant - ed by thy hand; Let me with-".

hear.

in thy courts be seen, Like a young ce - dar fresh and green, Like a young ce - dar fresh and green.

This system contains the next four staves of the musical score. The first staff is a treble clef with the same key signature and time signature. The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: "hear.", "in thy courts be seen, Like a young ce - dar fresh and green, Like a young ce - dar fresh and green."

Great God, at - tend while Zi - on sings, The joy that from thy presence springs, To spend one day with thee on earth, Exceeds a thousand days of mirth.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. It contains a series of rests followed by a melodic line. The second staff is also a treble clef with a key signature of one sharp and a time signature of 2/2, containing a similar melodic line. The third staff is a treble clef with a key signature of one sharp and a time signature of 2/2, containing a series of rests followed by a melodic line. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 2/2, containing a series of rests followed by a melodic line. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

For.

Might I en - joy the meanest place, Within thy house O God of grace, Not tents of ease, or thrones of power, Should tempt me to desert thy door.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 2/2, containing a series of rests followed by a melodic line. The second staff is also a treble clef with a key signature of one sharp and a time signature of 2/2, containing a similar melodic line. The third staff is a treble clef with a key signature of one sharp and a time signature of 2/2, containing a series of rests followed by a melodic line. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 2/2, containing a series of rests followed by a melodic line. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

HAWLEY. L. M.

85

1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds be - yond the skies, Which sorrow ne'er in - vades.

2. Oh then, on faith's sublim - est wing, Our ardent souls should rise, To those bright scenes, where pleasures spring, Immortal in the skies.

STONEFIELD. L. M.

Stanley.

Now may the God of power and grace, Attend the people's humble cry ; Je - ho - vah hears when Israel prays, And brings deliverance from on high.

Will he remember all our sighs, His love exceeds our best deserts, His love accepts the sa - cri - fice Of humble groans, and broken hearts.

Now save us Lord, from slavish fear, Now let our hope be firm and strong ; Till thy salvation shall ap - pear, And joy and triumph raise the song.

Organ. Voice.

The spacious earth and swell-ing flood, Pro - claim the wise and power-ful God; And thy rich glo - ries

from a - - far, Spar - kle in ev' - ry roll - ing star.

2
But in thy Son a glory shines,
Drawn out in far superior lines;
'The lustre of redeeming grace
Outshines the beams of nature's face.

3
Grace, 'tis a sweet, a charming theme;
My thoughts rejoice at Jesus' name;
Ye angels, dwell upon the sound;
Ye heavens, reflect it to the ground.

4
O may I live to reach the place
Where He unveils his lovely face,—
Where all his beauties you behold,
And sing his name to harps of gold.

Worthy the Lamb of boundless away, In earth and heaven the Lord of all; Ye princes, rulers, powers, obey,

Organ.

And low before his sceptre fall, And low before his sceptre fall.

2
The deed was done; the Lamb was slain;
The groaning earth the burthen bore:
He rose, he lives,—he lives to reign,
Nor time's strong arm shall shake his power.

3
Riches, and all that decks the great,
From worlds unnumbered hither bring;
The tribute pour before his seat,
And hail the triumphs of our King.

4
From heaven, from earth, loud bursts of praise
The mighty blessings shall proclaim,—
Blessings that earth to glory raise;
Awake, each soul, and shout his fame.

Largo Affettuoso.

Unveil thy bosom, faith - ful tomb, Take this new treasure to thy trust; And give these sacred relics room, To slumber in the si - lent dust.

And give these sa - cred rel - ics room, To slumber in the si - lent dust.

2
Nor pain, nor grief, nor anxious fear,
Invade thy bounds. No mortal woes
Can reach the lovely sleeper here,
While angels watch the soft repose.

3
So Jesus slept, God's dying Son,
Pass'd thro' the grave, and bless'd the bed;
Rest here, dear saint, till from his throne,
The morning break, and pierce the shade.

4
Break from his throne, illustrious morn,
Attend, O earth, his sov'reign word,
Restore thy trust,—a glorious form
Shall then arise to meet the Lord.

ACTIVITY. C. M.

S. Humbert.

89

Je - sus, my Lord, I know his name, His name is all my trust, He will not put my soul to shame, Nor let my hope be lost.

LIVELY. C. M.

S. Humbert.

Rehearse his praise with awe profound, Let knowledge lead the song, Nor mock him with a solemn sound, Upon a thoughtless tongue.

Three staves of music in 2/2 time, key of D major. The first staff is the treble clef, the second is the alto clef, and the third is the bass clef. The music consists of eighth and sixteenth notes, with some rests and a final double bar line.

Come let us join our cheerful songs, With angels round the throne, Ten thousand thousand are their tongues, But all their joys are one.

SUBMISSION. C. M.

S. Humbert.

Three staves of music in 2/2 time, key of D major. The first staff is the treble clef, the second is the alto clef, and the third is the bass clef. The music consists of eighth and sixteenth notes, with some rests and a final double bar line.

Thee we a - dore, e - ter - nal name, And hum - bly own to thee, How feeble is our mortal frame, What dy - ing worms are we.

MOUNT PISGAH.

S. Humbert.

91

Could we but climb where Moses stood, And view the landscape o'er, Not Jordan's streams nor death's cold flood,

The first system of the musical score for 'Mount Pisgah' consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The time signature is 2/2. The music is written in a key with one sharp (F#). The lyrics are printed below the middle staff.

Should fright us from the shore, Should fright us from the shore, Not Jordan's streams nor death's cold flood, Should fright us from the shore.

The second system of the musical score continues the melody and accompaniment. It also consists of three staves (treble, alto, and bass clefs) in 2/2 time. The lyrics are printed below the middle staff.



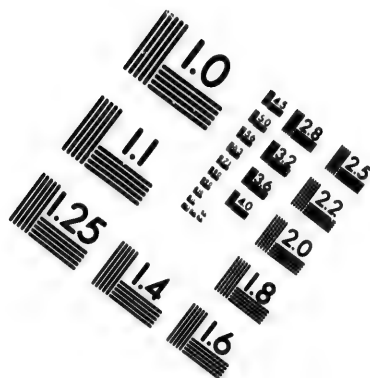
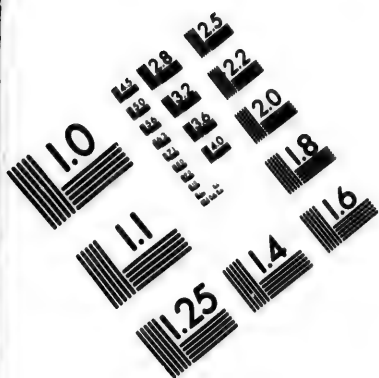
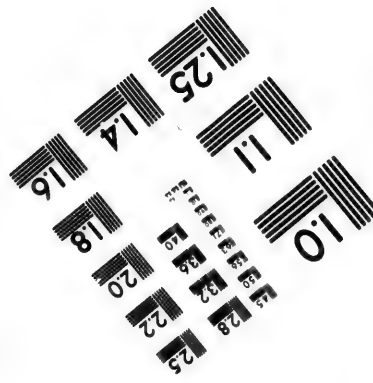
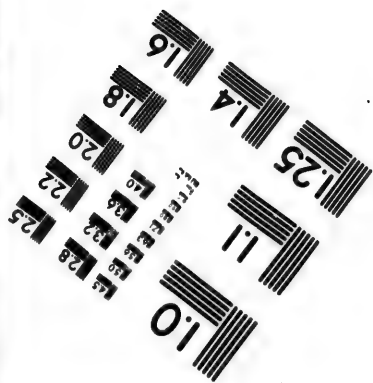
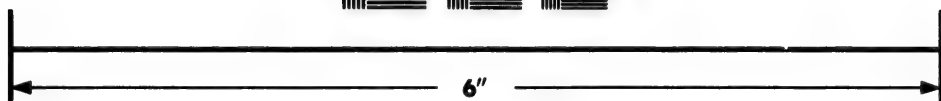
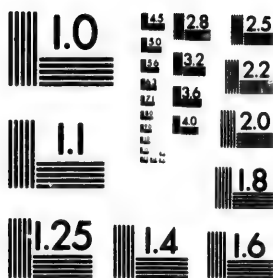


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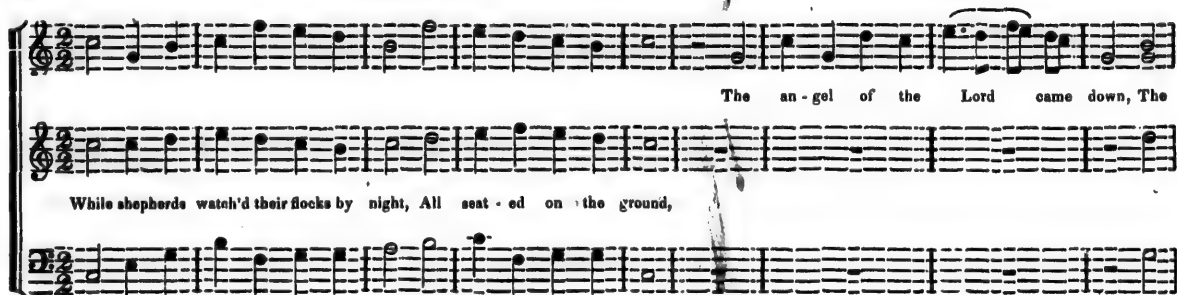


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13 32 22
10 20 8

11 10
01 01
11 11



The an - gel of the Lord came down, The

While shepherds watch'd their flocks by night, All seat - ed on the ground,

This block contains the first system of the musical score. It consists of three staves of music in 2/2 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics 'The an - gel of the Lord came down, The' are written below the first staff. The second staff continues the melody, with the lyrics 'While shepherds watch'd their flocks by night, All seat - ed on the ground,' written below it. The third staff continues the melody further down the page.



an - gel of the Lord came down, The an - gel of the Lord came down, And gl - ry shone a - - round.

This block contains the second system of the musical score. It consists of three staves of music in 2/2 time. The first staff continues the melody from the first system. The lyrics 'an - gel of the Lord came down, The an - gel of the Lord came down, And gl - ry shone a - - round.' are written below the first staff. The second staff continues the melody, and the third staff concludes the system.

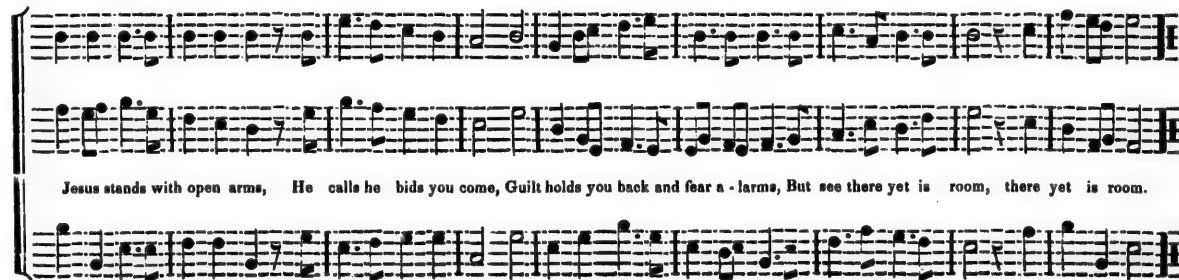
INVITATION. C. M.

Christian Lyre.

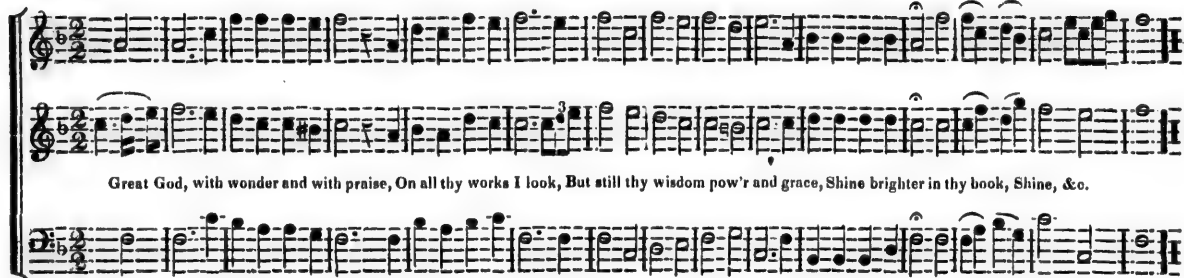
98



Ye wretched hungry starving poor, Be-hold a roy-al feast, Where mercy spreads her bounteous store, For every humble guest. See



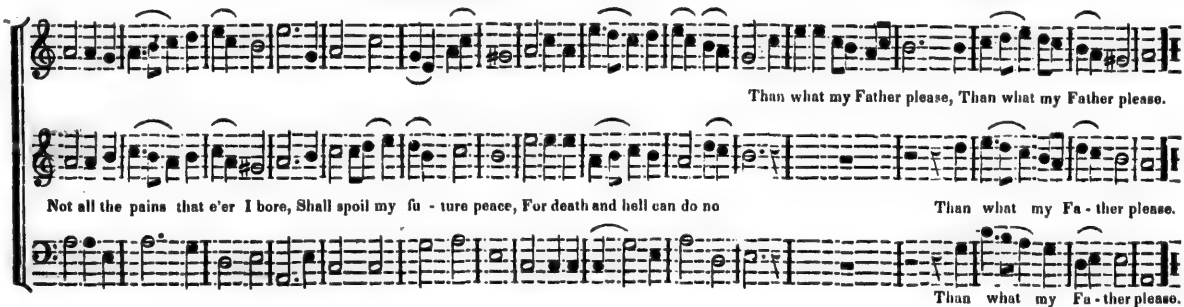
Jesus stands with open arms, He calls he bids you come, Guilt holds you back and fear a-larms, But see there yet is room, there yet is room.



Great God, with wonder and with praise, On all thy works I look, But still thy wisdom pow'r and grace, Shine brighter in thy book, Shine, &c.

RESIGNATION. C. M.

R. S. Benison.



Than what my Father please, Than what my Father please.

Not all the pains that e'er I bore, Shall spoil my fu - ture peace, For death and hell can do no

Than what my Fa - ther please.

Than what my Fa - ther please.

The an-gel of the

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And

All seat-ed on the ground, The angel of the Lord came down, And glo - - ry

The angel of the Lord came down, And glo - - - - - ry

Lord came down, And glo - ry shone around, And glo - ry shone around, The an-gel of the Lord came down, And glory shone a - round.

glo - ry shone around, And glo - - - - - ry shone around, The an-gel of the Lord came down, And glory shone a - - - - - round.

shone around, And glo - ry shone a - round, The angel of the Lord came down, And glo - ry shone around, And glo - ry shone a - round.

shone around, And glo - - - - - ry shone around, The angel of the Lord came down, And glo - - - - - ry shone a - - - - - round.

SOLEMNITY. C. M.

R. S. Benison.

The year rolls round and steals a - way The breath that first it gave, Where'er we are, whate'er we be, We're trav'ling to the grave.

WINDSOR. C. M.

Kirby.

Slow.

My God, how many are my fears! How fast my foes in - crease! Their number, how it mul - ti - plies! How fa - tal to my peace.

BANGOR. C. M.

Tansur's Coll.

97

Slow.

Fools in their hearts be - lieve and say That "all ro - li - gion's vain; There is no God, that reigns on high, Or minds th' affairs of men."

CORONATION. C. M.

Holden.

Soft.

Loud.

Soft.

Loud.

1

2

All hail the pow'r of Jesus' name, let angels prostrate fall, Bring forth the royal diadem, And crown him Lord of all, Bring forth, &c.

Je - sus, I love thy glorious name, 'Tis music to my ear; Fain would I sound it out so loud, That heav'n and earth might hear.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is written in common time (C). The lyrics are printed below the staves, aligned with the notes.

Yes, Thou art precious to my soul, My treasure and my trust; Jewels to thee are sordid toys, And gold is glitt'ring dust.

The second system of the musical score also consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is written in common time (C). The lyrics are printed below the staves, aligned with the notes.

BUCKINGHAM. C. M.

Williams' Coll.

99

Help, Lord! for men of vir - tue fail, Religion los - es ground; The sons of wick - ed - ness pre - vail, And treache - ries abound.

SUTTON. C. M.

Goff.

I sink, &c.

Save me, O God, the swelling floods Break in upon my soul, I sink, and sorrows o'er my head, Like mighty waters roll.

I sink, &c. Like mighty, &c.

And.

My Saviour my Al-mighty friend, When I begin my praises, Where will the glowing numbers end, The numbers of thy grace, A-
A - wake, awake my

A - wake, awake my tuneful pow'rs, With this delightful song,
wake, awake my tuneful pow'rs with this delightful song, And entertain the darkest hours, Nor think the season long.
tune . . ful pow'rs, With this delightful song,

Great King in Zion, Lord of all, We bow before thy face; With grief we own our follies past, With, &c. And seek thy pard'ning grace.

With grief, &c.

With grief, &c.

2
While we invoke thine awful name
In this appointed rite,
May love divine inspire our songs,
And fill our souls with light.

3
Near to thy seat would we approach,
And find acceptance there,
Jesus, by thine own sacrifice,
Present our ardent prayer.

4
A grateful tribute, Lord, inspire,
For all thy mercies past:
Let goodness crown each future day,
While months and years shall last.

5
Before thy throne, great God, we bring,
Our highly favour'd land;
Be thou our never failing friend,
And guide us by thine hand.

How did my heart re-joice to hear My friends de-vout-ly say, In Zi-on let us all ap-pear, And

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The lyrics are printed below the staves, with some words like 're-joice', 'de-vout-ly', and 'ap-pear' hyphenated across the staves.

Up to, &c.

keep the solemn day, Up to his courts with joys un-known, The ho-ly tribes re-pair, The

Up to, &c.

The second system of the musical score also consists of four staves. It continues the melody from the first system. The lyrics 'Up to, &c.' appear below the second staff, and 'keep the solemn day, Up to his courts with joys un-known, The ho-ly tribes re-pair, The' appear below the third staff. The system concludes with another 'Up to, &c.' below the fourth staff.

CANTON. Continued.

103

The son, &c.
son of Dav - id holds his throne, And sits in judgment there, The son, &c.

DANVILLE. C. M.

Williams.

O what immortal joys I felt, And raptures all divine, When Jesus told me, I was his, And my Beloved mine; And my Be - loved mine.

My soul, &c.

Had not thy word been my delight, When earthly joys are fled, My soul, &c. Had, &c.

My soul oppress'd with sorrow's weight Had sunk among the dead, Had sunk a-

My soul, &c. Had, &c.

Had, &c. My soul, &c.

My soul, &c.

mong the dead, My soul oppress'd with sorrow's weight, Had sunk a - mong the dead, Had sunk a - mong the dead.

My soul, &c. Had sunk, &c.

My, &c.

Had, &c.

sunk a-

What shall I ren-der to my God For all his kindness shown, My feet, &c.

My feet, &c.

My feet shall vis-it thine a-bode, &c.

My feet, &c.

My songs ad-dress thy throne.

1 2

1 2

1 2

Each pleasure hath its

How vain are all things here be-low, How false and yet how fair, Each

Each pleasure hath its poison too, And

Each pleasure hath its poison too, And ev'-ry sweet a

poison too, And ev'-ry sweet a snare,

pleasure hath its poi-son too, And ev'-ry sweet a snare, Each pleasure hath its poi-son too, And ev'-ry sweet a snare.

ev'-ry sweet a snare,

snare,

VICTORY. C. M.

Read.

107

Now shall my head, be lift - ed high, A - - bove my foes a - - - round,

And songs of joy and vic - to - ry, sound, With - in thy temple sound,
 And songs of joy and vic - to - ry, Within thy temple sound, sound, sound, With - in thy tem - ple sound.
 And songs, &c. With - in, &c. sound,
 And songs, &c. sound,

The Lord de-scend-ed from a-bove, And bow'd the heav'n's most high, And un-der-neath his feet he

cast, The dark-ness of the sky. On cherubs and on cherubim, Full roy-al-ly he rode, And

MAJESTY. Continued.

109

on the wings of mighty winds Came fly - ing all a - broad, And on the wings of mighty winds Came fly - ing all a - broad.

MEAR. C. M.

A. Williams' Coll.

O 'twas a joy - ful sound to hear, Our tribes devoutly say, Up Is-ra-el to the temple haste, And keep your fes-tal day.

Thy works of glo-ry mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous

The first system of the musical score consists of four staves. The top staff is a treble clef, the second is an alto clef, the third is a treble clef, and the fourth is a bass clef. The music is in common time (C.M.) and features a key signature of one flat (B-flat). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.

At thy, &c.

way. At thy command the winds a - rise, And swell the tow'ring waves, And swell the tow'ring waves,

At thy, &c.

At thy, &c.

The second system of the musical score consists of four staves. The top staff is a treble clef, the second is an alto clef, the third is a treble clef, and the fourth is a bass clef. The music is in common time (C.M.) and features a key signature of one flat (B-flat). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves. The lyrics are: "At thy, &c." on the first line, "way. At thy command the winds a - rise, And swell the tow'ring waves, And swell the tow'ring waves," on the second line, "At thy, &c." on the third line, and "At thy, &c." on the fourth line.

OCEAN. Continued.

111

The men as - ton - ish'd mount the skies, And sink in gap - - ing graves.

CHARLESTON. C. M.

slow.

With earnest long - ings of the mind, My God, to thee I look, So pants the hunted hart to find And taste the cooling brook, And, &c.

Fly like a tim'rous, trembling dove,

My refuge is the God of love, My foes insult and ery,

Fly like a tim'rous, trembling

Fly like a tim'rous, trembling dove,

Since I have plac'd my trust in God, Why

dove, Fly like a tim'rous, trembling dove, To dis - tant moun - tains fly. my trust in God, A refuge always nigh,

Fly, &c. my trust in God, A refuge always nigh, Why

should I like a tim'rous bird, Why, &c. Why, &c. a tim'rous, &c.

Why, &c. Why, &c.

should, &c. a tim'rous, &c.

St. MARTIN'S. C. M.

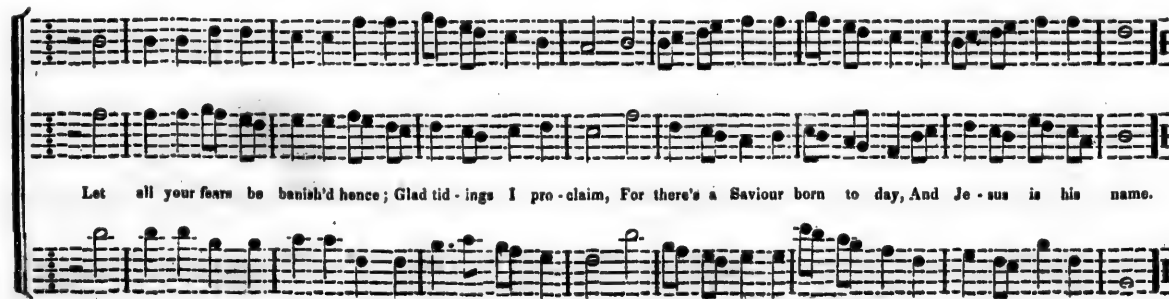
Tansur's Coll.

O thou, to whom all crea - tures bow, Within this earthly frame, Through all the world how great art thou! How glorious is thy name.

16



Me - thinks I see a heav'nly host Of an - gels on the wing; Me-thinks I hear their cheerful notes, So mer - ri - ly they sing.



Let all your fears be banish'd hence; Glad tid - ings I pro - claim, For there's a Saviour born to day, And Je - sus is his name.

CARTHAGE. C. M.

T. Williams' Coll.

115

Andante.

AIR.

There is a fountain fill'd with blood, Drawn from Im-man - uel's veins; And sinners plung'd be - neath that flood,

Pia.

For.

And sin - ners plung'd be - neath that flood, Lose all their guilty stains, Lose all their guilty stains.

O - ver the heav'n's he spreads his cloud, And waters veil the sky, And waters veil the sky, He sends, &c.

With songs and honors sounding loud, Ad - dress the Lord on high; O - ver the heav'n's he spreads his cloud, And waters veil the sky, And waters veil the sky, He sends, &c.

spreads his cloud, And waters veil the sky, He sends his show'rs of blessings down, To cheer the plains below, He makes the grass the sky, And wa - ters veil the sky, He sends, &c.

spreads his cloud, And wa - ters veil the sky, He sends, &c.

EDOM. Continued.

117

He makes the grass the mountains crown, And corn in vallies grow, And corn in vallies grow.
 mountains crown, And corn in vallies grow, He makes, &c. And corn, &c.
 He makes, &c. And corn, &c.

WALSAL. C. M.

A. Williams' Coll.

Ain. Lord, in the morning thou shalt hear My voice ascending high: To thee will I direct my prayer, To thee lift up mine eye.

HYMN OF THANKSGIVING FOR DELIVERANCE IN A STORM.

Air.

Our lit - tle bark, on hoist' - rous seas, By cru - el tem - pest tost, With - out one cheer - ful beam of hope,

N. B. The Hallelujahs to be sung only at the end of the 5th and 6th verses.

Ex - spect - ing to be lost, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - men.

2
We to the Lord in humble prayer
Breath'd out our sad distress;
Though feeble, yet with contrite hearts
We begg'd return of peace.

3
With pitying eyes, the Prince of grace
Beheld our helpless grief;
He saw, and (O amazing love!)
He came to our relief.

4
The stormy winds did cease to blow,
The waves no more did roll;
And soon again a placid sea
Spoke comfort to each soul.

5
Oh! may our grateful, trembling hearts
Sweet hallelujahs sing
To him who hath our lives preserv'd,
Our Saviour and our King.

6
Let us proclaim to all the world,
With heart and voice, again,
And tell the wonders he hath done
For us, the sons of men.

GASCONY. C. M

119

Air.

To thee, be - fore the dawning light, My gra - cious God, I pray ; I med - i - tate thy name by night, And keep thy law by day.

Pia.

When midnight darkness veils the skies, I call thy works to mind ; My tho'ts in warm de - vo - tion rise, And sweet ac - cept - ance find.

AIR.

Dear Lord, while we a - dor - ing pay Our humble thanks to thee, May ev' - ry heart with rapture say, The Sav - iour died for me.

O may the sweet, the bliss - ful theme, Fill ev'ry heart and tongue, Till strangers love thy charming name, And join the sacred song.

THE DOVE. C. M.

Capen.

121

Air.

O, were I like a feather'd dove! If in-nocence had wings, I'd fly and make a long remove From all these restless things.

Let me to some wild desert go, And find a peaceful home, Where storms of malice nev-er blow, Temptations never come.

NORTHFIELD. C. M.

Ingalls.

AIR. How long, dear Saviour, O how long, Shall this bright hour delay; Fly swifter, &c. And bring the welcome day.
 Fly swifter, &c.
 Fly swifter round the wheel of time, Fly swifter round the wheel of time, And bring the welcome day.

SINGING SCHOOL. C. M.

Humbert.

'Tis pleas-ing to my pen-sive mind, To re-col-lect the hours, When so-cial-ly we
 When so-cial-ly we all combin'd, To

When, &c. To, &c.

all combin'd, When, &c.

exert our vo - cal pow - ers, When, &c.

2
 Oft we beguil'd the winter eve,
 Forgot the chilling storm,
 The charms of music to receive,
 The sacred notes perform.

3
 'Twas not obscene and vulgar song,
 That did our time employ,
 But themes divine, flow'd from our tongues,
 And fill'd our hearts with joy.

4
 While others waste the sinful night,
 And kill their youthful prime,
 In songs profane take their delight,
 And murder their best time.

5.
 Regardless of the passing hours,
 Which silent steal away,
 And wait them to the fatal shores,
 Of sorrow and dismay.

6
 O! might they yet their folly mourn,
 Their error quickly see,
 With hymns divine, to God return,
 And happy, happy be.

7
 Since heav'n, indulgent heav'n has deign'd,
 To smile on our design,
 While heart, and voice, and tongue remains,
 Kind heav'n ! they shall be thine.

8
 And when on earth those pow'rs shall fail,
 The silver strings give way,
 When those cold stony hearts and frail
 Shall moulder in the clay—

9
 Then with celestial and sublime
 The tow'ring notes shall soar,
 Angels in the sweet chords shall join,
 Jehovah to adore.

God, my supporter and my hope, My help for - ev - er near, Thine arm of mercy held me up, When sinking in despair. Thy

counsels, Lord, shall guide my feet Thro' life's be - wilder'd race; Thine hand con - duct me near thy seat, To dwell be - fore thy face.

REMEMBRANCE. P. M.

Humbert.

125

How tedious and taste-less the hours, When Je-sus no long-er I see; Sweet prospects, sweet birds, and sweet

birds and sweet flow'rs, Have all lost their sweetness to me, Have all lost their sweetness to me.

Come, shed abroad a Saviour's love, And
 Come, Ho - ly Spirit, heav'nly dove, With all thy quick'ning pow'rs; Come, shed abroad a
 Come, shed abroad a Saviour's love, Come, shed abroad a
 Come, shed abroad a Sav - iour's love, And that shall kindle

that shall kin - dle ours,
 Saviour's love, And that shall kin - dle ours, Come, shed a - broad a Sav - iour's love, And that shall kin - dle ours.
 Saviour's love,
 ours,

NATIVITY. C. M.

Humbert.

127

The angel of the Lord, The angel

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, The angel

The an-gel of the Lord came down, The angel

of the Lord came down, And glo-ry shone a-round,

of the Lord came down, And glo-ry shone a-round, And glo-ry shone a-round.

of the Lord came down, And glo-ry shone a-round,

Ann. Behold the glories of the Lamb Amidst his Father's throne; Prepare new honors for his name, And songs before unknown, And songs before unknown.

LEVERETT STREET. C. M.

Lane.

Ann. When all thy mercies, O my God, My rising soul surveys; Transport - ed with the view I'm lost In won - der, love and praise.

CHINA. C. M.

T. Swan.

129

Air. Why do we mourn departing friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends To call them to his arms.

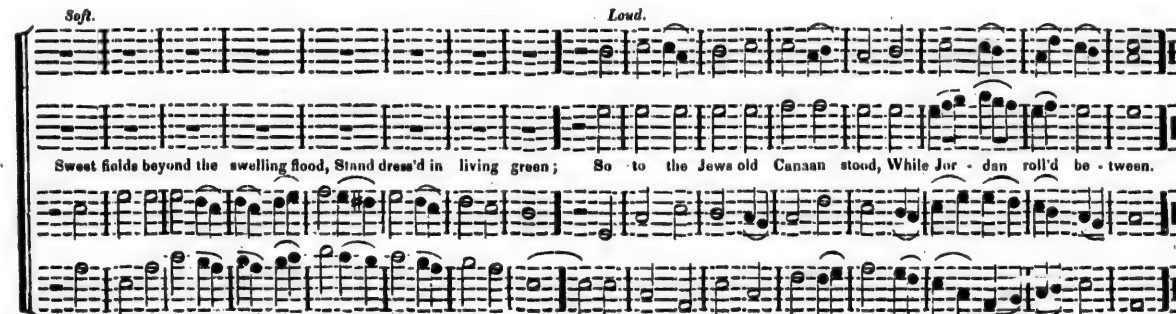
REFLECTION. C. M.

Ellis.

Air. Whence do our mournful thro'ts a - rise, And where's our courage fled? Has restless sin, and raging hell Struck all our comforts dead.



Ann. There is a land of pure delight, Where saints immortal reign! In - finite day ex - cludes the night, And pleasures ban - ish pain.



Soft. *Loud.* Sweet fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan stood, While Jor - dan roll'd be - tween.

WOODSTOCK. C. M.

Maxim.

131

Thou makest the sleeping bil - lows

Air. Thy words, the raging wings control, And rule the boisterous deep ; Thou makest the sleeping

Thou makest the sleeping bil - lows roll, The roll - ing

Thou makest the sleeping bil - lows roll, The rolling bil - lows sleep. . .

roll, - - The roll - ing bil - lows sleep, Thou, &c.

billows roll, The roll - ing billows sleep, Thou makest the sleeping bil - lows roll, The roll - ing bil - lows sleep.

bil - lows sleep, Thou, &c.

The rolling billows sleep, Thou, &c.

HANOVER. C. M.

Maxim.

AIR. Teach me the measure of my days, Thou Maker of my frame! I would survey life's narrow space, And learn how frail I am, And learn how frail I am.

WARREN. C. M.

Washburn.

AIR. The present moments just appear, Then slide away in haste; That we can nev - er say—they're here; But on - ly say—they're past.

Thy

AIR. How shall the young se - cure their hearts, And guard their lives from sin?

Thy word the choicest

Thy word the choicest rules impart To

word the choicest rules im - part, To keep the conscience clean, Thy, &c.

Thy word the choicest rules impart, Thy word the choicest rules impart To keep the conscience clean.

rules impart To keep the conscience clean, Thy, &c.

keep the con - science clean, Thy, &c.

BOHEMIA. C. M.

Maxim.

Air. Ye sons of pride, who hate the just, And trample on the poor; When death has brought you down to dust, Your pomp shall rise no more.

BARBY. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im-mortal prime, And bloom to fade no more.

BOWERBANK. C. M.

135

Soft.

Where'er I turn my gaz - ing eyes, Thy ra - dant footsteps shine; Ten thousand pleas - ing

Org.

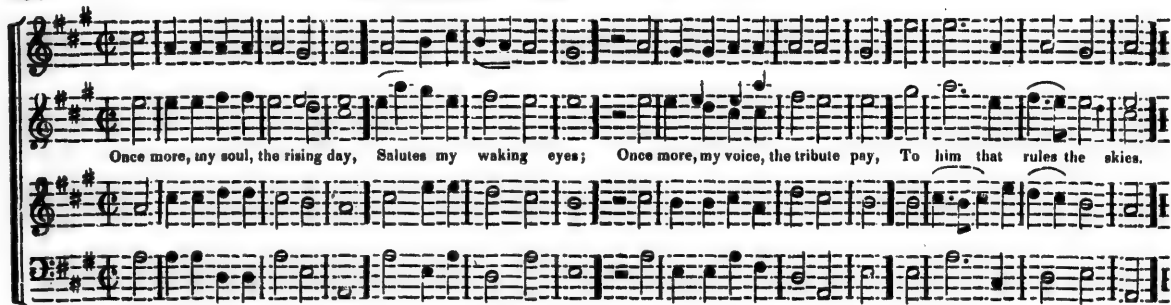
Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a 4/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 4/4 time signature. The lyrics are written below the staves. The word 'Org.' is written below the fourth staff.

Loud.

won - ders rise, Ten thou - sand pleas - ing won - ders rise, And speak the hand di - - - vine.

Detailed description: This is the second system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a 4/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 4/4 time signature. The lyrics are written below the staves.

PETERBOROUGH. C. M.



Once more, my soul, the rising day, Salutes my waking eyes; Once more, my voice, the tribute pay, To him that rules the skies.

This musical score is for the hymn 'Peterborough, C. M.' It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

ROCHESTER. C. M.



God, my sup - port - er and my hope, My help for - ev - er near, Thine arm of mer - cy held me up, When sinking in de - spair.

This musical score is for the hymn 'Rochester, C. M.' It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

SOLWAY. C. M.

137

When glimm'ring life re - - signs its flame, Thy praise shall tune my breath, Thy praise shall tune my breath;

This system contains the first four staves of the musical score. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

The sweet re - mem - brance of thy name, The sweet re - mem - brance of thy name, Shall gi - - - - - ld the shades of death.

This system contains the next four staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Shall gild the shades of death, Shall gild, &c.

*Moderate.**Soft.*

AIR. Let Him to whom we all belong, His sov'reign right as - sert, And take up every thankful song, And ev'ry loving heart. He

Loud.

justly claims us for his own, The Christian lives to Christ a - lone, To Christ alone he dies, To Christ alone he dies.

Who bought us with a price ;

SHELBURNE. C. M.

Reynolds.

139

In Zion let us all appear, And

AIR. How did my heart rejoice to hear My friends devoutly say, In Zion let us

In Zion let us all ap - pear, And

In Zion let us all appear, And keep the solemn day.

keep the solemn day, In

all ap - pear, And keep the solemn day, In Zion let us all ap - pear, And keep, &c.

keep the solemn day, In

Far from the tents of joy and hope, I
 sit and grieve a lone, joy and hope, I sit and grieve a lone,
 Far from the tents of joy and hope, I sit and grieve a lone.

sit and grieve a lone,
 joy and hope, I sit and grieve a lone, Far from the tents of joy and hope, I sit and grieve a lone.

PSALM 34th. C. M.

J. Stephenson.

141

A musical score for four voices, likely SATB, in G major and 4/4 time. The music is arranged in four staves. The lyrics are: "Arr. Through all the changing scenes of life, In trouble and in joy, The praises of my God shall still, The". The melody is simple and hymn-like, featuring many half notes and quarter notes. There are some rests and ties throughout the piece. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the corresponding staves. The first staff starts with a treble clef, and the fourth staff starts with a bass clef. The second and third staves have no clefs indicated, suggesting they follow the same pattern as the first and fourth respectively. The lyrics are: "Arr. Through all the changing scenes of life, In trouble and in joy, The praises of my God shall still, The". The word "Arr." is at the beginning of the first staff. The words "Through all the changing scenes of life," are under the first two staves. "In trouble and in joy," is under the second staff. "The praises of my God shall" is under the third staff. "still, The" is under the fourth staff. There are some additional lyrics or vocalizations like "The praises of my God shall" appearing above the staves in some measures. The overall mood is peaceful and reverent.

The praises of my God shall

Arr. Through all the changing scenes of life, In trouble and in joy, The praises of my

The praises of my God shall still, The

The praises of my God shall still, . . . The

WAYNE. C. M.

TREBLE.

My soul, come meditate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands, And fly, &c.

When thou must quit, &c.

When thou must quit, &c.

NAZARETH. C. M.

See, Israel's gen - tle Shepherd stands, With all - en - gaging charms; Hark, how he calls the tender lambs, And folds them in his arms.

The first system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody is written across the staves, with lyrics underneath. There are some triplets indicated by a '3' over a group of notes.

While thee I seek, protecting Pow'r, Be my vain wishes still'd, And may this conse - crated hour, With bet - ter hopes be fill'd.

*Pia.**For.*

The second system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of two flats and a 2/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody continues from the first system, with lyrics underneath. There are triplets indicated by a '3' over a group of notes.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar: Thy mercy o'er my life has flow'd, That mer - cy I a - dore.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The second staff is also a treble clef with a key signature of one flat and a time signature of 2/2, and it is labeled "TREBLE." below the staff. The third and fourth staves are bass clefs with a key signature of one flat and a time signature of 2/2. The lyrics "To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi-on's" are written below the second staff.

TREBLE.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi-on's

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/2. The second staff is also a treble clef with a key signature of one flat and a time signature of 2/2. The third and fourth staves are bass clefs with a key signature of one flat and a time signature of 2/2. The lyrics "God—From Zi-on's hill and Zi-on's God, Who heav'n and earth hath made— Who heav'n and earth hath made." are written below the second staff.

God—From Zi-on's hill and Zi-on's God, Who heav'n and earth hath made— Who heav'n and earth hath made.

BURFORD. C. M.

Purcell.

145

2d Treble.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat, like drops of blood ran down, In ag-o-ny he pray'd.

MARTYRDOM. C. M.

Be merci-ful to me, O God, Thy mer-cy un-to me Do thou extend, because my soul Doth put its trust in thee.

SHREWSBURY. C. M.

With songs the throne surround,

Hark! how the saints in lof - ty strains, With songs the throne sur - round;

Detailed description: This system contains the first two staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. It begins with a treble clef and a key signature of one flat. The second staff is a bass clef with a key signature of one flat and a 2/2 time signature. The lyrics are written below the staves, with some words aligned with specific notes. There are trills (tr) marked above some notes.

Hark! how they charm the star - ry plains, *MP.* Hark! how they charm the starry plains, *F.* With an im - mor - tal sound.

Hark! how they charm the star - ry plains, *MP.* Hark! how they charm the starry plains, *F.* With an im - mor - tal sound.

Detailed description: This system contains the second two staves of the musical score. The first staff is a treble clef with a key signature of one flat and a 2/2 time signature. It begins with a treble clef and a key signature of one flat. The second staff is a bass clef with a key signature of one flat and a 2/2 time signature. The lyrics are written below the staves, with some words aligned with specific notes. There are trills (tr) marked above some notes. Dynamic markings include *P.* (Piano), *MP.* (Mezzo-Piano), and *F.* (Forte).

DESERT. C. M.

147

round;

We walk at large and praise the hand, To which we freedom owe, To which we freedom owe; And drink those

This system contains the first four staves of the musical score. The first three staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

Which thro' this desert flow, Which, &c.

riv - ers with de - light, Which thro' this desert flow, Which, &c. Which, &c.

Which thro' this desert flow, Which, &c. Which, &c.

Which thro' this desert flow, Which, &c. Which, &c.

This system contains the next four staves of the musical score, continuing from the first system. It includes the same musical notation and key signature, with lyrics written below the staves.

SMYRNA. C. M.

O for a thousand tongues to sing, My great Redeem - er's praise; The glories of my God and King, The triumphs of his grace.

This musical score is for the hymn 'SMYRNA. C. M.' in common time. It consists of four staves. The first staff is the vocal melody, featuring a mix of eighth and sixteenth notes with some rests. The second staff is a piano accompaniment with a steady eighth-note pattern. The third and fourth staves provide additional harmonic support with various note values and rests.

ADMIRATION. C. M.

(From the Seraph.)

J. Jaap.

Ye little flock whom Jesus feeds, Dismiss your anxious cares; Look to the Shepherd of your souls, And smile away your fears, And smile away your fears.

This musical score is for the hymn 'ADMIRATION. C. M.' in common time. It consists of four staves. The first staff is the vocal melody, characterized by many beamed sixteenth notes. The second staff is a piano accompaniment with a similar beamed sixteenth-note pattern. The third and fourth staves provide additional harmonic support with various note values and rests.

WINTER. C. M.

Reed.

149

His hoary frost and fleecy snow, Descend and clothe the ground; The liquid streams for - bear to flow, In icy fetters bound.

GENEVA. C. M.

J. Cole.

When all - - - My rising - - - Transported - - - In wonder - - -
When all thy mercies, O my God, My rising soul surveys, Transport - ed with the view, I'm lost In won - der, love and praise.

To Christ, the Lord, let every tongue Its noblest tribute bring ; When he's the subject, When he's the subject of the song, Who can refuse to sing ?

When he's the subject,

Who can refuse to sing ?

When he's the subject of the song, Who can . . . re - fuse to sing ?

Who can . . . re - fuse to sing ?

Who can

Who can

9
Survey the beauties of his face,
And on his glories dwell ;
Think of the wonders of his grace,
And all his triumphs tell.

3
Majestic sweetness sits enthroned
Upon his holy brow ;
His head with radiant glories crowned,
His lips with grace o'erflow.

4
To him I owe my life, and breath,
And ' all the joys I have :
He makes me triumph over death
And saves me from the grave.

5
To heaven the place of his abode,
He brings my weary feet ;
Shows me the glories of my God,
And makes my joys complete.

8
Since from his bounty I receive
Such proofs of love divine,
Had I a thousand hearts to give,
Lord, they should all be thine !

Shepherds, rejoice, lift up your eyes, And send your fears away, And send - - - News from the regions of the skies, Salvation's born to day,

ORGAN.

News from the regions of the skies, Sal - vation's born to day, Sal - vation's born to day.

"Go shepherds, where the infant lies,
And see his humble throne;
With tears of joy in all your eyes,
Go, shepherds, kiss the Son."

"Glory to God that reigns above,
Let peace surround the earth;
Mortals shall know their Maker's love,
At their Redeemer's birth."

Lord, and shall angels have their songs,
And men no tunes to raise!
O may we lose our useless tongues
When they forget to praise.

Glory to God that reigns above,
That pitied us forlorn,
We join to sing our Maker's love,
For there's a Saviour born.

O how shall words, with equal warmth, The gratitude declare, That glows within my ravish'd heart, But thou can'st read it there, But thou, But thou canst read it there.

SUDBURY. S. M.

Sanger.

Ye pilgrims in Jehovah's ways,

Now let your voices join To form a sacred song, Ye pilgrims in Jehovah's ways, With music pass along, Ye pilgrims, &c.

YARMOUTH. S. M.

Kimball.

153

My soul, re - peat his praise, Whose mercies are so great, Whose anger is so slow to rise, So

anger is so slow to rise, slow to rise, Whose anger is so slow to rise, So ready to a - bate. Whose anger, &c. ready to a - bate,

Welcome, &c.
 Welcome sweet day of rest, That saw the Lord arise, Welcome to this reviving breast, And these re-joic-ing eyes.
 Welcome, &c.
 Welcome, &c. And these, &c.

AMERICA. S. M.

Wetmore.

Thou art, &c.
 Within thy presence, Lord, Forever I'll abide; Thou art the tow'r of my de-fence, The refuge where I hide.
 Thou art the tow'r of my defence, The refuge where I hide, The refuge where I hide.
 Thou art the tow'r, Thou art, &c.

Deep as the sea his

His truth transcends the sky, In heav'n his mercies dwell; Deep

Deep as the sea his judgments lie, Deep

Deep as the sea his judgments lie, His an-ger burns to

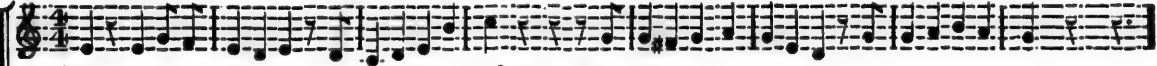
judg-ments lie, Deep as the sea his judg-ments lie, His an-ger burns to hell.

as the sea his judgments lie, Deep as, &c.

Deep as the sea his judgments lie, His an-ger burns to hell.

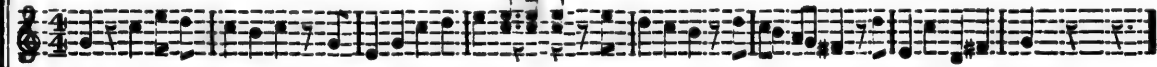
hell, Deep as, &c.

Air. *Sym.*

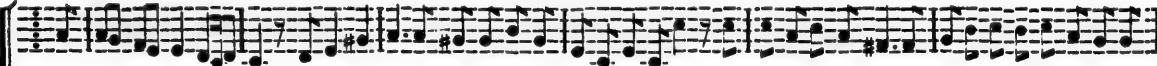


Hark! hark, how the watchmen cry! Attend the trumpet's sound: Stand to your arms, the foe is nigh, The powers of hell surround.

Sym.



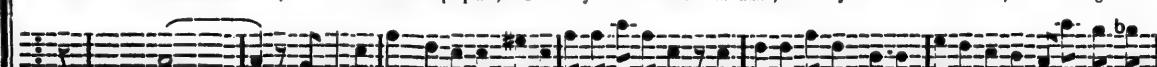
Pia. *For.*



The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glorious



Who bow to Christ's command, Your arms and hearts prepare; The day of battle is at hand, The day of battle is at hand, Go forth to glorious



Your arms and hearts prepare; The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glorious

STEPNEY. Continued.

157

Sym.

war,

war, Go forth to glorious war.

war,

LITTLE MARLBOROUGH. S. M.

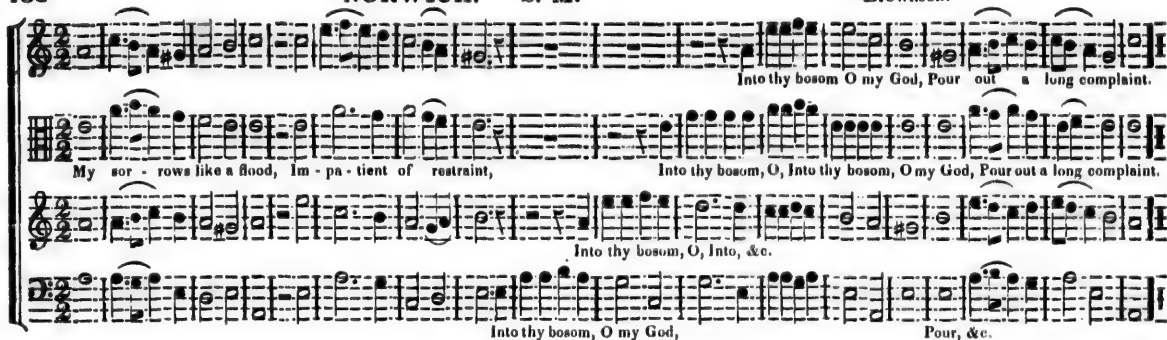
Williams' Coll.

slow.

To God I lift my eyes, My trust is in his name; And they whose hope on him re - lies, Shall nev - er suf - fer shame.

NORWICH. S. M.

Brownson.



Into thy bosom O my God, Pour out a long complaint.

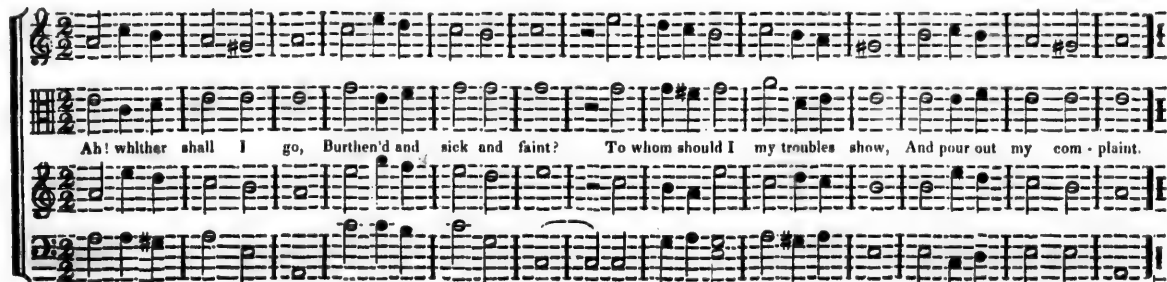
My sor - rows like a flood, Im - pa - tient of restraint, Into thy bosom, O, Into thy bosom, O my God, Pour out a long complaint.

Into thy bosom, O, Into, &c.

Into thy bosom, O my God, Pour, &c.

AYLESBURY. S. M.

Williams.



Ah! whither shall I go, Burthen'd and sick and faint? To whom should I my troubles show, And pour out my com - plaint.

complaint.

complaint.

三

三

plaint.

life, how poor a tri - le 'tis, That scarce, &c.

Animato.

2d time For.

Je - su, my strength, my hope, On thee I cast my care, With hum -

The first system of the musical score for 'St. Bernard'. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics 'Je - su, my strength, my hope, On thee I cast my care, With hum -' are written below the staves. There are various musical notations including notes, rests, and accidentals.

ble con - fi - dence look up, And know thou hear'st my pray'r.

The second system of the musical score for 'St. Bernard'. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics 'ble con - fi - dence look up, And know thou hear'st my pray'r.' are written below the staves. There are various musical notations including notes, rests, and accidentals.

Air. See what a liv - ing stone, The build - ers did re - fuse; Yet

Yet God hath built his

Yet God hath built his church there - on, In spite, &c.

Yet God hath built his church there - on, In spite of en - vious Jews.

God, &c. Yet God hath built his church there - on, In spite, &c.

church there - on, Yet God, &c.

First system of musical notation for 'West Sudbury'. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Ans. What if the saint must die, And lodge among the tombs; He need not mourn, he shall re - turn Re - joic - ing as he comes.' The word 'Tho'' appears at the end of the fourth staff.

Ans. What if the saint must die, And lodge among the tombs; He need not mourn, he shall re - turn Re - joic - ing as he comes.

Tho'

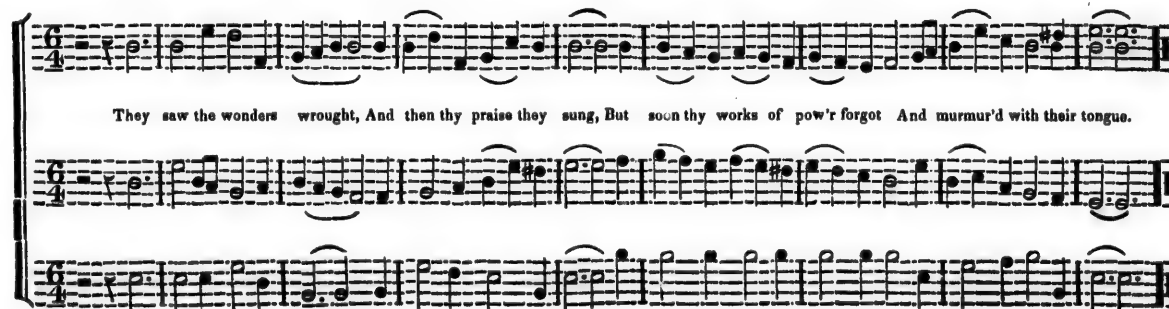
Second system of musical notation for 'West Sudbury'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'With bands and mighty bars; Yet he shall rise a - bove the skies, And sing a - bove the stars.' The word 'death shall hold him down' appears at the end of the fourth staff.

With bands and mighty bars; Yet he shall rise a - bove the skies, And sing a - bove the stars.

death shall hold him down



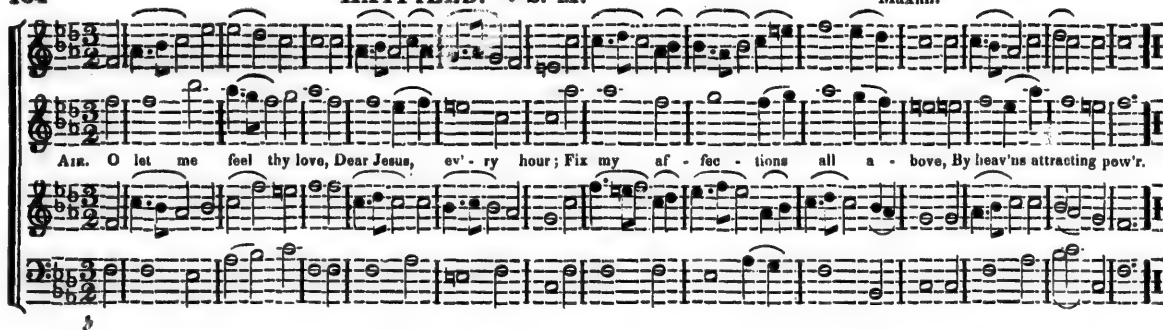
God of e - ter - nal love, How fickle are our ways; And yet how oft did far'el prove Thy con - stan - cy of grace.



They saw the wonders wrought, And then thy praise they sung, But soon thy works of pow'r forgot And murmur'd with their tongue.

HATFIELD. S. M.

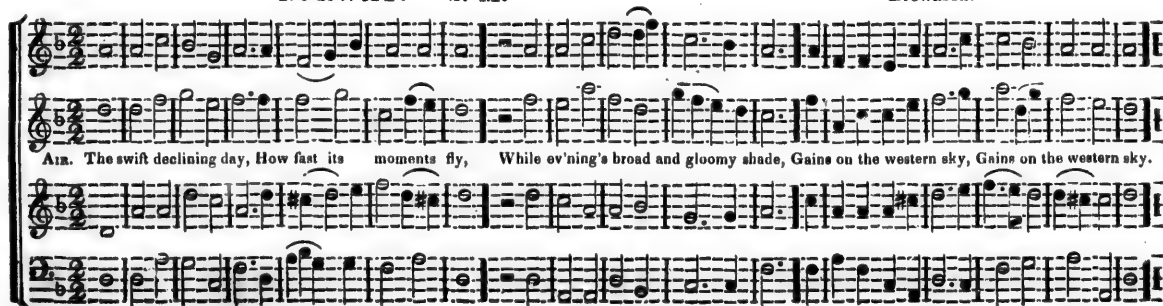
Maxim.



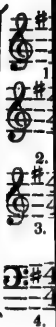
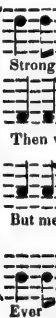
AIR. O let me feel thy love, Dear Jesus, ev-ry hour; Fix my af-fec-tions all a-bove, By heav'n's attracting pow'r.

NORWAY. S. M.

Brownson.



AIR. The swift declining day, How fast its moments fly, While ev'ning's broad and gloomy shade, Gains on the western sky, Gains on the western sky.

Strong
Then
But me
Ever

1. Soldiers of Christ, arise, Now put your armour on, Strong in the strength which God supplies, Through his eternal Son;

2. Stand then in his great might, With all his strength endued; Take ye, to arm you for the fight, The panno - ply of God;

3. Stand then against your foes, In close and firm array; Legions of wi - ly fiends oppose, Throughout the evil day:

4. Leave no unguarded place, No weakness of the soul; Take every vir - tue, every grace, And forti - fy the whole:

Strong in the Lord of hosts, And in his mighty power; He who in his Re - deemer trusts, Is more than conquer - or.

Then when your work is done, And all your conflicts past, Ye shall o'ercome, through Christ alone, And stand entire at last.

But meet the sons of night, Oppose their vain design; Arm'd in the arms of heav'nly light, Of righteousness di - vine.

Ever together joined, To battle all proceed; Arm ye yourselves with all the mind That was in Christ your Head.

Who bring salvation on their tongues, And words of peace reveal, Who bring salvation on their tongues, And

Who stand on Zion's hill,

How beautiful are their feet,

This system contains the first four staves of the musical score. The first two staves are for the vocal parts, and the next two are for the piano accompaniment. The lyrics are written below the staves.

words of peace re-veal. How charming, charming, is their voice! How sweet the tidings are! Zi-on be-

Zi-on behold thy Saviour

Zi-on be-hold thy Saviour King, He reigns and

This system contains the next four staves of the musical score. The lyrics continue below the staves.

WORCESTER. Continued.

167

Zion be - hold thy Saviour King, He reigns and triumphs here, Zion
hold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here.
King, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here,
triumphs here, Zion behold thy Saviour King, He

DORCHESTER. S. M.

Washburn.

AIR. My sorrows like a flood, Impatient of restraint In - to thy bosom, O my God, Pour out a long complaint, Pour out a long complaint.

LOCKPORT. S. M.

Now let our songs abound, And every tear be dry, We're march - ing through Im - man - uel's ground, To fair - er worlds on high.

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on the top staff, with lyrics underneath. The accompaniment is written on the bottom two staves.

CODA. To be sung or omitted at pleasure.

We're marching through Im - man - uel's ground, To fair - er worlds on high— To fair - er worlds on high,

The Coda section consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on the top staff, with lyrics underneath. The accompaniment is written on the bottom two staves.

SILVER STREET.

Smith.

169

First system of the musical score for 'Silver Street'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in a soprano and alto clef. The lyrics are: 'Come, sound his praise a - broad, And hymns of glo - ry sing; Je - hovah is the sov' - reign God, The u - ni - ver - sal King.'

Come, sound his praise a - broad, And hymns of glo - ry sing; Je - hovah is the sov' - reign God, The u - ni - ver - sal King.

Second system of the musical score for 'Silver Street'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in a soprano and alto clef. The lyrics are: 'Praise ye the Lord, Halle - lujah, Praise ye the Lord, Halle - lu - jah, Halle - lu - jah, Halle - lujah, Hal - le - lu - jah, Praise ye the Lord.'

Praise ye the Lord, Halle - lujah, Praise ye the Lord, Halle - lu - jah, Halle - lu - jah, Halle - lujah, Hal - le - lu - jah, Praise ye the Lord.

The
Ah when shall I a - wake From sin's soft soothing pow'r, The slumber from my spir - it
The slumber, &c. The slumber, &c.

And rise, &c. And rise, &c. And rise, &c.
shake, And rise to fall no more, And rise, &c. And rise, &c.
spir - it, &c. And rise to fall no more, no more, And rise, &c. And, &c.

WATCHMAN. S. M.

Leach.

171

Ain. Ah, when shall I a-wake From sin's soft soothing pow'r, The slum - ber from my spir - it shake, And rise to fall no more.

REQUEST. S. M.

S. Humbert.

My God per - mit my tongue, This joy to call thee mine, And let my early cries pre - vail, To taste thy love di - vine.

SHIRLAND. S. M.

Stanley.

Behold the morning sun, Begins his glo-rious way; His beams through all the na-tions run, And life and light con-vey.

ORGAN.

CONTEST. S. M.

T. Whittemore.

My soul, be on thy guard, Ten thousand foes arise, The hosts of sin are pressing hard, The hosts of sin are pressing hard, To draw thee from the skies.

O watch, and fight, and pray, The battle ne'er give o'er; Renew it boldly every day, Renew it boldly every day, And help di-vine implore.

Fight on, my soul, till death, Shall bring thee to thy God; He'll take thee at thy parting breath, He'll take . . . Up to his blest abode.

I'll praise my Mak - er while I've breath, And when my voice is lost in death, Praise shall em - ploy my no - bler

pow're, My days of praise shall ne'er be past, While life and health and be - ing last, Or im - mor - tal - i - ty en - dures.



The Lord my pas - ture shall pre - pare, And feed me with a sheph - erd's care, His presence shall my wants supply And guard me



with a watch - ful eye, My noonday walks he shall attend, And all My midnight hours defend, And all my midnight hours defend.



And all my midnight hours defend.

TERAH. 6's, 8's.

Leach.

175

Lead - er of faith - ful souls and guide, Of all that trav - el to the sky, Come and with us e'en us a - bide, Who

Our spirits stay,
would on thee a - lone re - ly. On thee a - lone, our spirits stay, While held in life's un - ev - en way.
Our spirits stay,
On thee a - lone, our spirits stay,

O love divine, what hast thou done? Th' immortal God hath died for me; The Father's co-e-ternal Son,

Bore all my griefs up-on the tree; Th' immortal God for me hath died, My Lord my Love is cruci-fied.

GREENFIELD. L. P. M.

Edson.

177

Ans. God is our refuge in distress, A present help when dangers press; In him undaunted we'll con - fide:

Tho'

Tho' earth were from her

Tho' earth were from her centre tost, And mountains in the o - cean lost, Torn, &c.

Tho' earth were from her centre tost, And mountains in the o - cean lost, Torn piecemeal by the roar - ing tide.

earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide,

centre tost, And mountains in the o - cean lost, Torn piecemeal by the roar - ing tide,

Peace, troubled soul, whose plaintive moan, Hath taught these rocks the notes of woe, Cease thy complaint, suppress thy groan,

The first system of the musical score for 'PALESTINE' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves.

And let thy tears for - got to flow; Be - hold the precious balm is found, To lull thy pain, to heal thy wound.

The second system of the musical score for 'PALESTINE' consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves.

BROOKLYN.

L. M. 6 lines, or L. P. M.

From Haydn's Creation.

179

Look up, ye saints di - rect your eyes, To Him who dwells a - bove the skies; With your glad notes his praise re - hearse,

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The second staff is a treble clef with a key signature of one flat and a time signature of 2/2. The third staff is a treble clef with a key signature of one flat and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/2. The lyrics are written below the second and third staves.

Who fram'd the migh - ty u - ni - verse, With your glad notes, his praise rehearse, Who fram'd the migh - ty u - ni - verse.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one flat and a time signature of 2/2. The second staff is a treble clef with a key signature of one flat and a time signature of 2/2. The third staff is a treble clef with a key signature of one flat and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/2. The lyrics are written below the second and third staves.

Dare they condemn the
 Shall tyrants rule by impious laws? Shall they despise the righteous cause, When innocence before them stands? Dare they condemn the helpless poor, And
 Dare they condemn the helpless poor, And

helpless poor, And let oppressors rest secure, While gold, &c.
 let op - press - ors rest se - cure, While gold and greatness bribe their hands! Do they forget th' Al - mighty Name, That God o'er all is Judge supreme? High in the
 let oppres - sors rest se - cure, While gold, &c.
 sore rest se - cure, While gold, &c.

58th. PSALM. Continued.

181

Slow and impressive.

heav'n's his justice reigns; Yet they in-vade the rights of God, And send their bold decrees abroad, To bind the free-born soul in chains.

LYONS. 10's & 11's.

Haydn.

Oh! praise ye the Lord, prepare a new song, And let all his saluts in full concert join; With voices u-nited, the anthem prolong, And show forth his praises in music divine.

Behold! the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth, and hell draw near, let all things come,

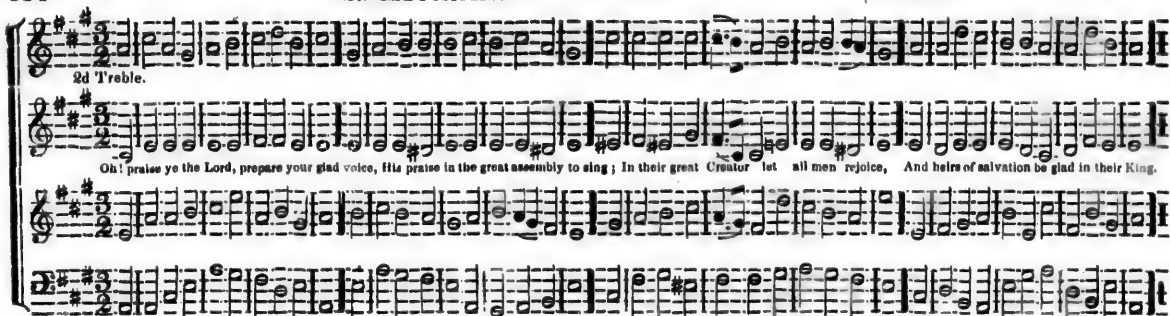
To hear his jus - tice and the sinner's doom, But gather first my saints, the Judge commands; Bring them, ye an - gels, from their distant lands.

2d Treble.

From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies:

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

2d Treble.



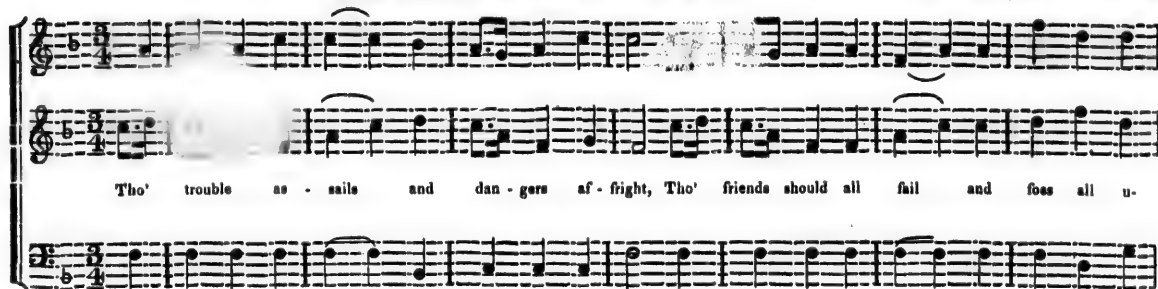
Oh! praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

RAPTURE. 11's.

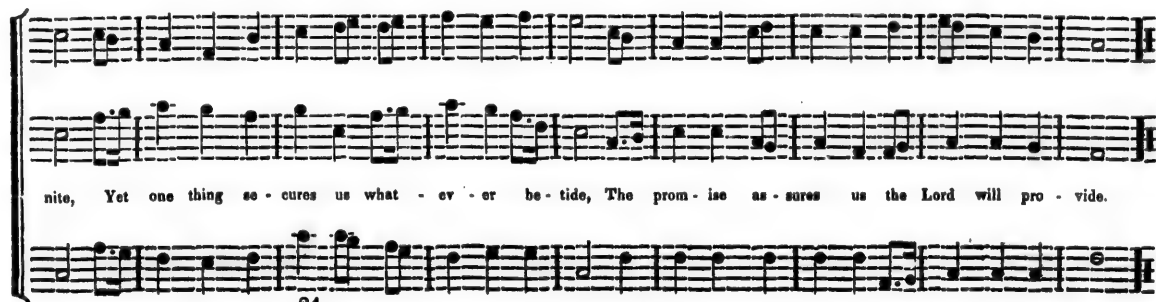
Christian Lyre.



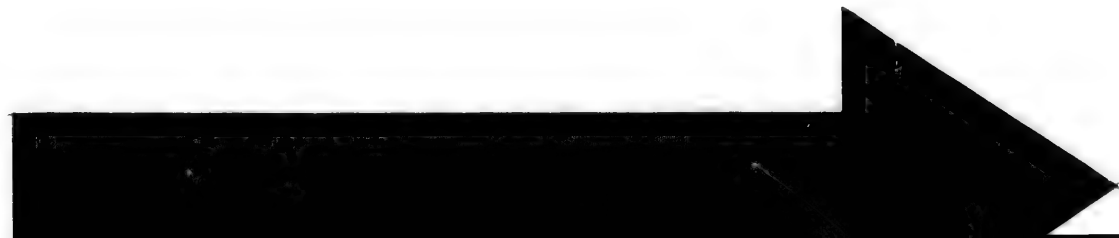
My soul's full of glo - ry in - spiring my tongue, } I'd sing of my Jesus and tell of his charms, And beg them to bear me to his loving arms.
 Could I meet with an - gels I'd sing them a song, }

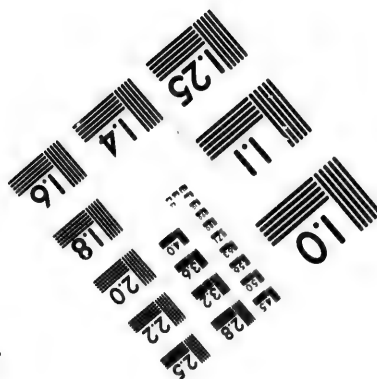
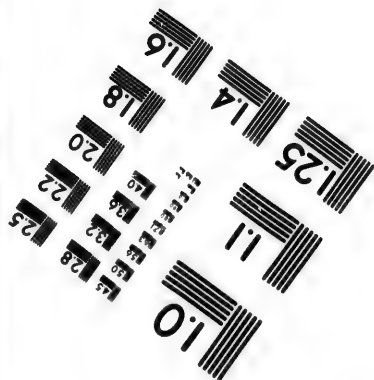
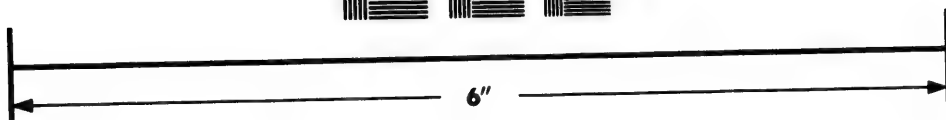
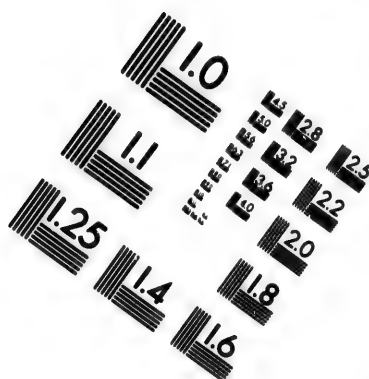


Tho' trouble as - sails and dan - gers af - fright, Tho' friends should all fail and foes all u -



nite, Yet one thing se - cures us what - ev - er be - tide, The prom - ise as - sures us the Lord will pro - vide.





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25
22
20

10
01

How sweet to re - flect on those joys that a - wait me, In yon bliss - ful re - gion the hav - en of

The first system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the middle staff. The music features a mix of eighth and sixteenth notes, with a fermata over the final note of the first phrase.

rest, Where glo - ri - fied spir - its with welcome shall greet me, And lead me to mansions pre - par'd for the blest, En -

The second system of musical notation also consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The melody continues on the top staff, with lyrics placed below the middle staff. The music features a mix of eighth and sixteenth notes, with a fermata over the final note of the first phrase.

EDEN OF LOVE. Continued.

187

cir - cled with light and with glo - ry en - shrouded, My hap - pi - ness per - fect, my mind's eye un - cloud - ed, I'll

bathe in the o - cean of pless - ure un - bound - ed, And range with de - light thro' the E - den of love.

Ah! lovely appearance of death, What sight upon earth is so fair, Not all the gay pageants that breathe, Can with a dead body com-

The first system of the musical score for 'CORIDON. P. M.' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

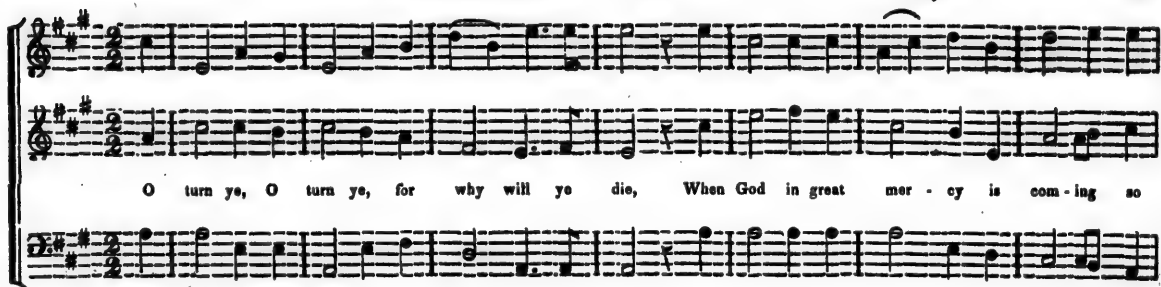
pare, With solemn delight I sur - vey, The corpse when the spirit is fled, In the beautiful clay, And longing to lie in its stead.

The second system of the musical score continues the melody across three staves, maintaining the same musical notation as the first system. The lyrics are written below the staves.

EXPOSTULATION. P. M.

Christian Lyre.

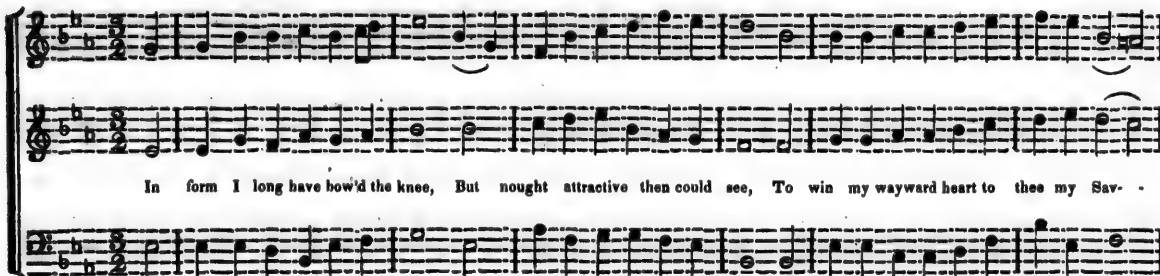
189



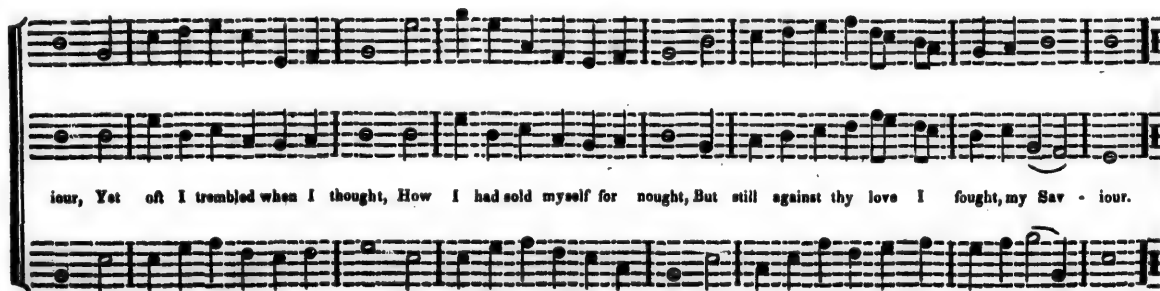
O turn ye, O turn ye, for why will ye die, When God in great mer - cy is com - ing so



nigh, Now Je - sus in - vites you, the Spir - it says come, And an - gels are wait - ing to wel - come you home.



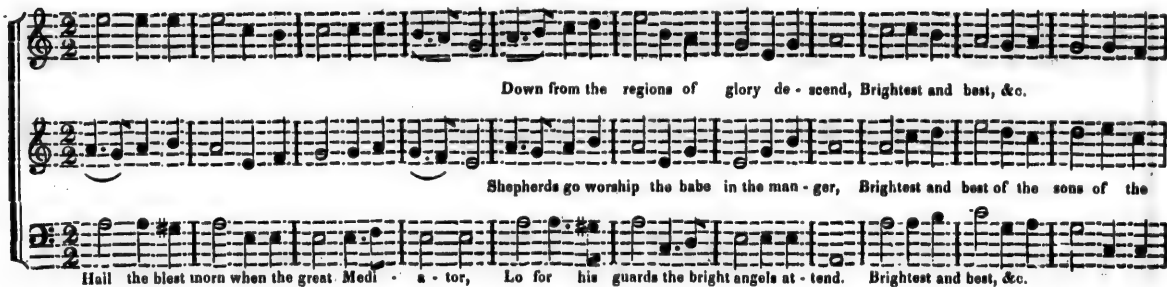
In form I long have bow'd the knee, But nought attractive then could see, To win my wayward heart to thee my Sav -



iour, Yet oft I trembled when I thought, How I had sold myself for nought, But still against thy love I fought, my Sav - iour.

STAR IN THE EAST. P. M.

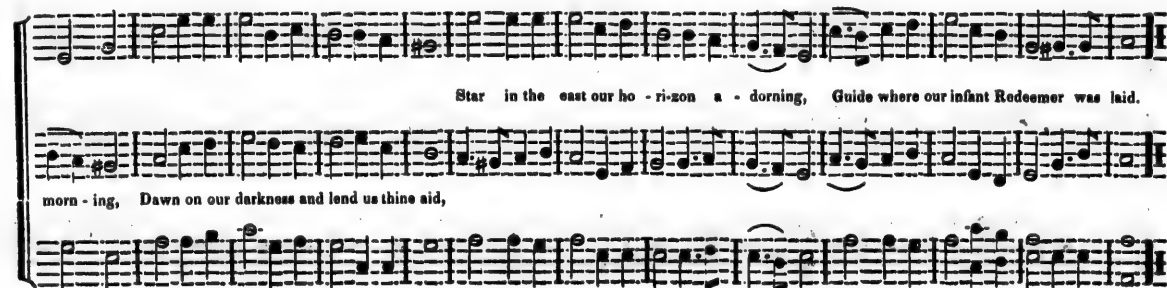
191



Down from the regions of glory de - scend, Brightest and best, &c.

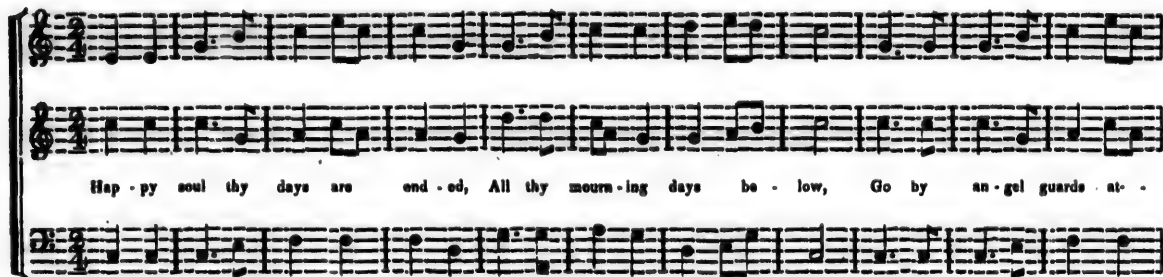
Shepherds go worship the babe in the man - ger, Brightest and best of the sons of the

Hail the blest morn when the great Medi - a - tor, Lo for his guards the bright angels at - tend. Brightest and best, &c.

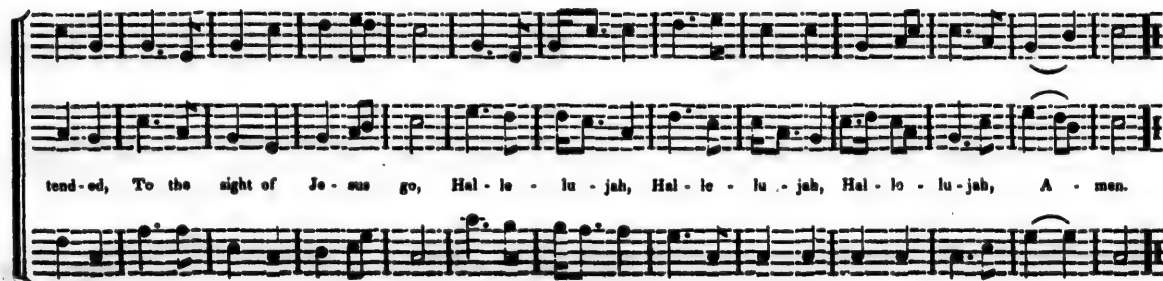


Star in the east our ho - ri - zon a - dorn - ing, Guide where our infant Redeemer was laid.

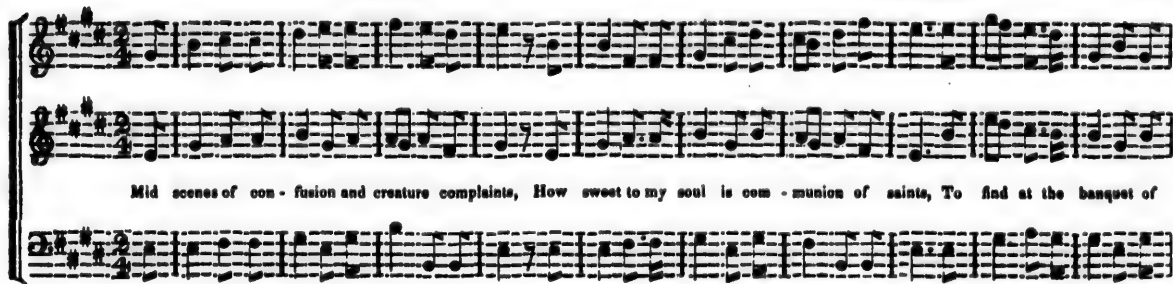
morn - ing, Dawn on our darkness and lend us thine aid,



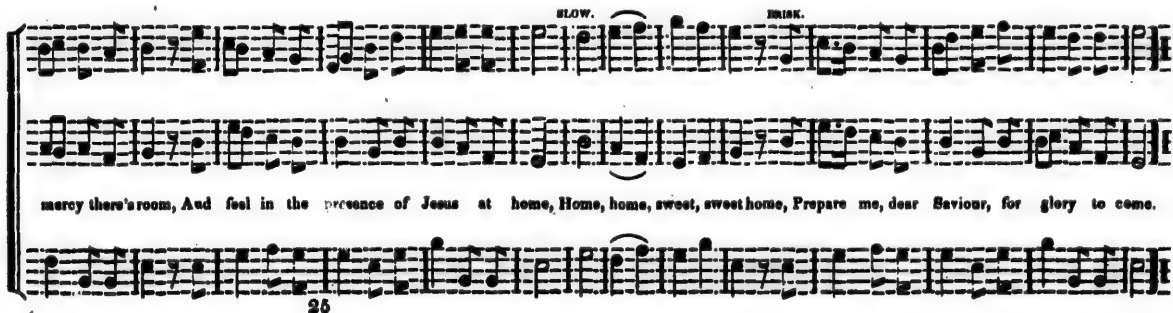
Hap - py soul thy days are end - ed, All thy mourn - ing days be - low, Go by an - gel guards at -



tend - ed, To the sight of Je - sus go, Hal - le - lu - jah, Hal - le - lu - jah, Hal - lo - lu - jah, A - men.



Mid scenes of con - fusion and creature complaints, How sweet to my soul is com - munion of saints, To find at the banquet of



mercy there's room, And feel in the presence of Jesus at home, Home, home, sweet, sweet home, Prepare me, dear Saviour, for glory to come.

25

How does my heart re-joice To hear the public voice, "Come, let us seek our God to day."

Yes, with a cheerful zeal, We'll haste to Zi-on's hill, And there our vows and hon-ors pay.

Blow ye the trumpet, blow The gladly sol - emn sound; Let all the nations know, To earth's re - met - set bound,

The first system of the musical score for 'Bethesda' consists of four staves. The top staff is a treble clef melody. The second staff is a bass clef accompaniment. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The music is in 2/4 time and G major. The lyrics are written below the staves.

The year of ju - bi - lee is come; Re - turn, ye ran - som'd sin - ners, home.

The second system of the musical score for 'Bethesda' consists of four staves. The top staff is a treble clef melody. The second staff is a bass clef accompaniment. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The music is in 2/4 time and G major. The lyrics are written below the staves.

1. Hark, how the gos - pel trumpet sounds, Through all the world he ech - o bounds, And

2. Fight on, ye conquering souls fight on, And when the con - quest you have won, Then

3. There we shall in full chorus join, With saints and an - gels all com - bine, To

And Je - sus by re -

Je - sus by re - deem - ing blood, Is bringing sinners back to God; And guides them safely by his word, To end - less day.

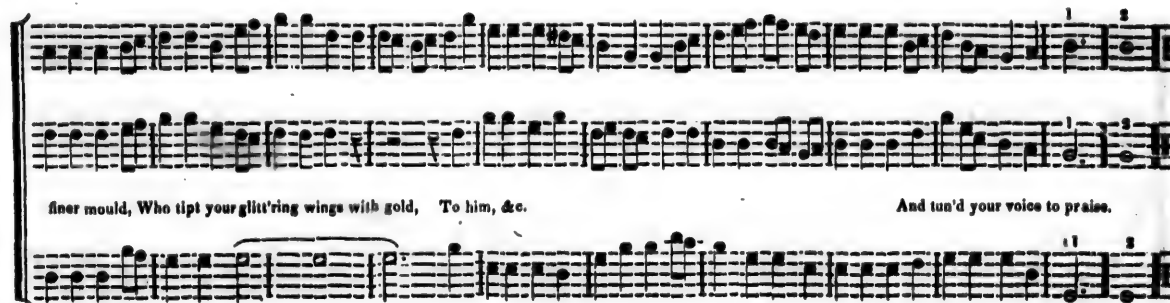
palms of vic - tory you shall bear, And in his kingdom have a share, And crowns of glory ev - er wear, In end - less day.

sing of his re - deem - ing love, When rolling years shall cease to move, And this shall be our theme above, In end - less day.

deem - ing blood, &c. And guides, &c.



Wake all ye soaring throng, and sing; Ye cheerful warblers of the spring, Harmonious anthems raise To him, who shap'd your



finer mould, Who tipt your glittering wings with gold, To him, &c. And tun'd your voice to praise.

The voice of free grace, Cries escape to the mountain; For Adam's lost race, Christ has open'd a fountain.

This musical system consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is a hymn tune with lyrics printed below the staves. The first staff contains the first line of the melody, the second staff contains the second line, and the third staff contains the third line. The lyrics are: "The voice of free grace, Cries escape to the mountain; For Adam's lost race, Christ has open'd a fountain."

For sin and trans-gres-sion, And ev'-ry pol-lu-tion; His blood it flows free-ly, In streams of sal-va-

This musical system consists of three staves, continuing the melody from the first system. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the hymn tune with lyrics printed below the staves. The lyrics are: "For sin and trans-gres-sion, And ev'-ry pol-lu-tion; His blood it flows free-ly, In streams of sal-va-".

FREE GRACE. Continued.

199

tion. Halle - lu - jah to the Lamb, Who has purchas'd our pardon; We'll praise him a - gain, When we pass o - ver Jor - dan.

DELECTATION. S. P. M.

Ain: How pleas'd and bless'd was I Come, let us seek our God to-day; We haste to Zion's hill, And there our vows and honors pay.
To hear the people cry, Yes, with a cheerful zeal

1. How tedious and tasteless the hours, When Jesus no long - er I see; Sweet prospects, sweet birds, and sweet

birds and sweet flow'rs, Have all lost their sweetness to me, Have all lost their sweetness to me.

2
The midsummer sun shines but dim,
The fields strive in vain to look gay,
But when I am happy in him,
December's as pleasant as May.

3
His name yields the richest perfume,
And sweeter than music's his voice,
His presence dispenses my gloom,
And makes all within me rejoice.

5
Dear Lord, if indeed I am thine,
If thou art my sun and my song,
Say, why do I languish and pine,
And why are my winters so long.

4
I would were he always thus nigh,
Have nothing to wish or to fear,
No mortal so happy as I,
My summer would last all the year.

6
O drive those dark clouds from my sky,
Thy soul-cheering presence restore,
Or take me up to thee on high/
Where winter and clouds are no more.

BURNHAM. P. M.

201

Lord of the worlds a - bove,

How pleas - ant and how fair, The dwellings of thy love,

Thine earth - ly temples

Detailed description: This block contains the first system of a musical score. It features three staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics 'Lord of the worlds a - bove,' are written below the first staff. The second staff continues the melody with the lyrics 'How pleas - ant and how fair, The dwellings of thy love,'. The third staff concludes the system with the lyrics 'Thine earth - ly temples'.

To thine a - bode my heart as - pires, my heart as - pires, With warm, with warm desires to see my God.

To thine a - bode my heart as - pires, To thine a - bode my heart as - pires,

are, To thine a - bode my heart as pires, my heart as - pires, With warm, with warm desires to see my God

26

Detailed description: This block contains the second system of the musical score. It features three staves of music. The first staff has the lyrics 'To thine a - bode my heart as - pires, my heart as - pires, With warm, with warm desires to see my God.' The second staff has the lyrics 'To thine a - bode my heart as - pires, To thine a - bode my heart as - pires,'. The third staff begins with the word 'are,' followed by the lyrics 'To thine a - bode my heart as pires, my heart as - pires, With warm, with warm desires to see my God'. The page number '26' is centered at the bottom of the system.

Fare - well, fare - well, Farewell, dear friends, I must be gone, I have no home or stay with you, I'll

The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/2. The melody is written on the top staff, with the lyrics underneath. The bottom staff provides a harmonic accompaniment.

'take my staff and trav-el on, Till I a bet-ter world can view. I'll march to Canaan's land, I'll land on Canaan's

The second system of the musical score also consists of three staves in the same key and time signature as the first. The melody continues on the top staff, with the lyrics underneath. The bottom staff continues the accompaniment.

PILGRIM'S FAREWELL. Continued.

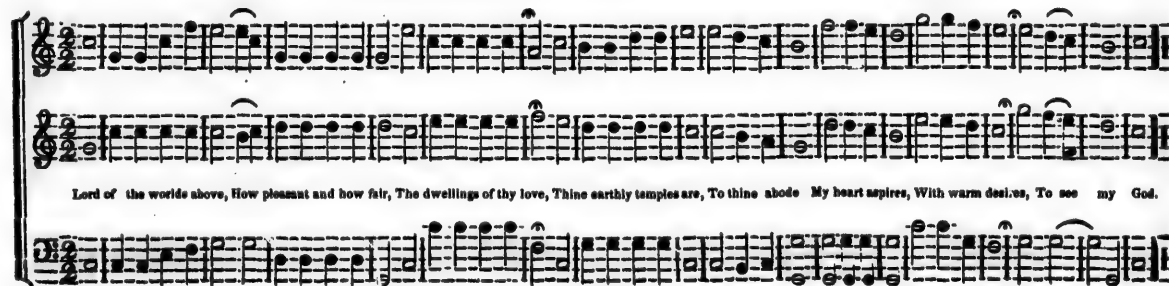
208



shore, Where pleasures never end, And troubles come no more, Fare - well, fare - well, fare - well, my loving friends, farewell.

ADMIRATION. P. M.

S. Humbert.



Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are, To thine abode My heart aspires, With warm desires, To see my God.

Ye boundless realms of joy, Ex - alt your Mak - er's fame; His praise your song em - ploy,

A - bove the star - ry frame. Ye ho - ly throng Of an - gels bright, In worlds of light, Begin the song.

ASHBY. P. M.

Kimball.

205

To spend one sacred day, Where God and saints a-bide, Affords di-vin-er joy, Than thousand days be-side.

Where God re-sorts, I love it more To keep the door, Than shine in courts.

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are. To

To thine abode, &c.

This system contains four staves of music. The first staff is a vocal line in G major, 4/4 time. The second staff is a piano accompaniment. The third and fourth staves continue the vocal and piano parts respectively, with lyrics underneath.

To thine a - bode, To &c.

To thine a - bode My heart aspires, With warm desires to see my God.

thine a - bode My heart aspires,

To thine a - bode, &c.

This system contains four staves of music. The first staff continues the vocal line from the first system. The second staff is a piano accompaniment. The third and fourth staves continue the vocal and piano parts respectively, with lyrics underneath.

SUSSEX VALE.

Humbert.

207

Ar - ray'd in beauteous green, The hills and vallies shine; And man and beast are fed By Providence di - vine.

The
The harvest blows, &c.

Detailed description: This block contains the first system of the musical score. It features four staves. The first two staves are treble clef, and the last two are bass clef. The music is in 4/4 time. The lyrics are written below the staves, with some words aligned under specific notes. The system ends with a double bar line.

The har - vest, &c.

harvest bows his golden ears, The copious seed of future years, The har - vest, &c.

The harvest, &c.

Detailed description: This block contains the second system of the musical score. It features four staves. The first two staves are treble clef, and the last two are bass clef. The music is in 4/4 time. The lyrics are written below the staves, with some words aligned under specific notes. The system ends with a double bar line.

Air.

Jesus, our great high priest, Offer'd his blood and died; My guilt - y conscience seeks No sac - ri - fice be - side.

His pow'ful blood Did once atone, And now it pleads Before the throne, His pow'ful blood Did once atone, And now it pleads Before the throne.

Ye heav'nly, &c.

Let ev'ry creature join, To praise th' eternal God; Ye heav'nly hosts the song be-gin, And sound his name abroad.

Ye heav'nly, &c. Ye heav'nly, &c.

Pia.

Thou sun with golden beams, And moon with paler rays; Ye starry lights, ye twin'ling flames, Shine to your Maker's praise, Ye, &c.

Ye holy throng Of angels bright, In worlds of light Begin the song.

Ye tribes of Adam join, With heav'n, and earth, and seas, And offer notes divine To your Creator's praise;

Ye holy throng Of angels bright, In worlds of, &c.

Ye holy throng Of angels bright, Ye holy throng Of angels bright, In worlds of light Begin the song.

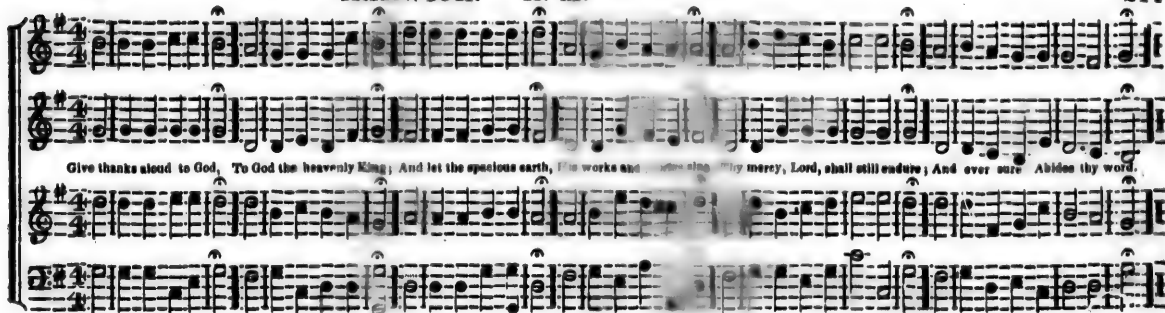
Ye holy throng Of angels bright, Ye holy throng Of angels bright, In worlds of light Begin the song.

HADDAM. H. M.

The Lord Jehovah reigns, His throne is fixed on high; The garments he assumes, Are light and majesty: His glories shine with beams so bright, No mortal eye can bear the sight.

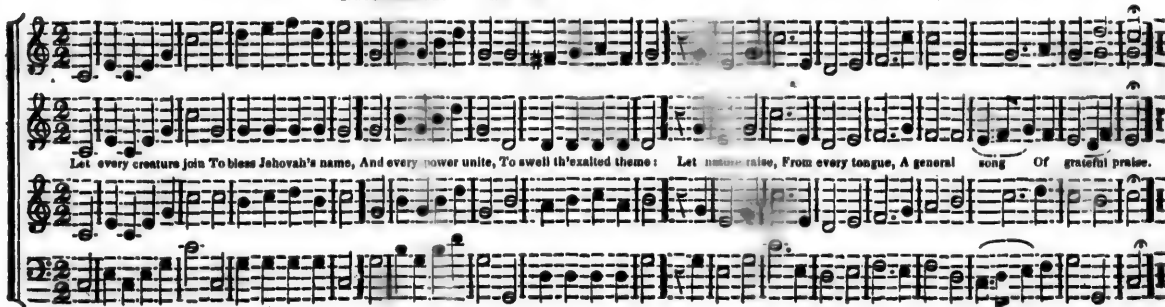
HARWICH. H. M.

211



Give thanks aloud to God, To God the heavenly King; And let the spacious earth, His works and wonders sing: Thy mercy, Lord, shall still endure; And ever sure Abide thy word.

MARAH. H. M.



Let every creature join To bless Jehovah's name, And every power unite, To swell th'exalted theme: Let names arise, From every tongue, A general song Of grateful praise.

GATH. H. M.

Ye boundless realms of joy, Exalt your Maker's name; His praise your songs employ, Above the starry frame. Your voices raise, Ye cherubim, And ser-a-phim, To sing his praise.

ELIM. 7's.

Words by Merrick.

AIR.

Lift your voice and thank-ful sing Praises to your heav'nly King; For his blessings far ex-tend, And his mercy knows no end.

AMSTERDAM. C. M.

213

Rise, my soul and stretch thy wings, Thy better portion trace, Rise from tran - si - to - ry things, Tow'rds heav'n thy native place.

The first system of the musical score is written in G major (one sharp) and 4/4 time. It consists of four staves: a vocal line (soprano), an alto line, a tenor line, and a bass line. The lyrics are written below the tenor staff.

Sun and moon and stars de - cay, Time shall soon this earth re - move, Rise, my soul, and haste a - way, To seats prepar'd a - bove.

The second system of the musical score continues the piece. It also consists of four staves (vocal, alto, tenor, and bass). The lyrics are written below the tenor staff. The system concludes with first and second endings, indicated by '1' and '2' above the notes.

Lord I cannot let thee go, Till a blessing thou bestow, Do not turn away thy face, Mine's an urgent pressing case.

This musical score is for a hymn in G major (one sharp) and 2/4 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the second staff.

A HYMN FOR EASTER DAY. 7's.

H. Carey.

Ans. Christ, tho Lord, is ris'n to day, Hal - - - le - lu - jah, Our triumphant ho - ly day, Hal - - - le - lu - jah.

This musical score is for a hymn in G major (one sharp) and 4/4 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the second staff.

Who so lately on the cross, Hal - - le - - lu - jah, Suffer'd to re - deem our loss, Hal - - le - - lu - jah.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the first two staves. The melody is in G major, with a key signature of one sharp (F#). The time signature is common time (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The piano part provides a harmonic foundation with chords and moving lines.

2
Hymns of praises let us sing,
Unto Christ, our heav'nly King,
Who endur'd the cross and grave,
Sinners to redeem and save,

Hallelujah.
Hallelujah.
Hallelujah.
Hallelujah.

3
But the pains which he endur'd,
Our salvation has procur'd :
Now he reigns above the sky,
Where the angels ever cry,

Hallelujah.
Hallelujah.
Hallelujah.
Hallelujah.

BETHLEHEM: Or, Christmas Hymn. C. M.

While shepherds watch'd their flocks by night, All seat - ed on the ground, The angel of the Lord came down, And glo - ry

The an - gel of the Lord came down, And glo - ry shone a - round, The Angel of the shone a - round.
 The an - gel of the Lord came down, And glory shone a - - - rou - - -
 The an - gel of the Lord came down, And glo - ry shone a - - - round, The an - gel of the Lord came down, And glo - ry shone, And glo - ry shone a - - - rou - - -

BETHLEHEM. Continued.

217

Lord came down, And glory shone,

nd, And glo - - - ry, And glo - - - ry, And glo - ry shone a - round

an - gel of the Lord came down,

nd,

COOKHAM. P. M. 7's. 4 lines.

2d Treble.

Son of God, thy blessing grant! Still supply my every want! Tree of life, thine influence shed,

With thy sap my spirit feed— Tree of life, thine influence shed, With thy sap my spirit feed.

1. What are these in bright array? This innumerable throng, Round the altar night and day, Tuning their triumphant song? Tuning their triumphant song.

2. These through fiery trials trod; These from great affliction came; Now before the throne of God, Sealed with his eternal name, Sealed with his eternal name.

3. Hunger, thirst, disease unknown, On immortal fruits they feed, Them the Lamb, amidst the throne, Shall to living fountains lead; Shall to living fountains lead;

"Worthy is the Lamb once slain, Blessing, honor, glory, power, Wisdom, riches to obtain, New dominion, every hour," "New dominion, every hour."

Clothed in raiment pure and white, Victor palms in every hand, Thro' their great Redeemer's might, More than conquerors they stand, More than conquerors they stand.

Joy and gladness banish sighs; Perfect love dispels their fears; And forever from their eyes God shall wipe away all tears, God shall wipe away all tears.

1. Happiness! thou lovely name, Where's thy seat, O! Tell me where? Learning, pleasure, wealth and fame, All cry out, "it is not here." Not the wisdom

2. Object of my first desire, 'Je - sus crucified for me! All to hap - pi - ness aspire, On - ly to be found in thee; Thee to praise, and

3. Lord, it is not life to live If thy presence thou deny; Lord, if thou thy presence give, 'Tis no longer death to die; Source and giver

of the wise, Can inform me where it lies; Not the grandour of the great. Can the bliss I seek create, Can the bliss I seek create.

thee to know, Constitute our bliss below; Thee to see, and thee to love, Con - sti - tute our bliss above, Con - sti - tute our bliss above.

of re - pose, Singly from thy smile it flows; Peace and happiness are thine, Mine they are, if thou art mine, Mine they are, if thou art mine.

1. Safe-ly through an-oth-er week, God has brought us on our way; Let us now a bless-ing seek,

4. May the gos-pel's joy-ful sound, Conquer sin-ners—comfort saints; Make the fruits of grace a-bound,

2d ending.

Waiting in his courts to-day; Day of all the week the best, Emblem of e-ter-nal rest.

Bring re-lief from all com-plaints: Thus let all our Sabbaths prove, Till we join the church a-bove.

1. Gently glides the stream of life, Oft a-long the flow'ry vale; Or im-petuous down the cliff, Rushing roars when storms a-sail.

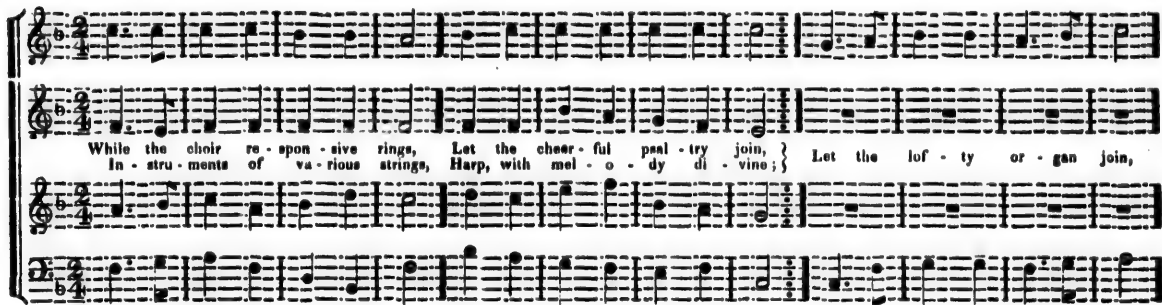
2. 'Tis an ev-er varied flood, Always roll-ing to its sea; Slow, or quick, or mild, or rude, Tending to e-ter-ni-ty.

GRANT. 7's.

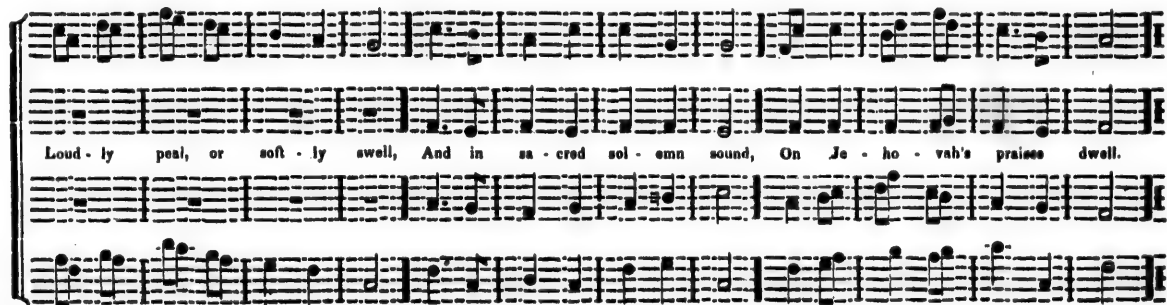
Church Psalmody, Hymn 244.

1. Come, said Je-sus' sacred voice, Come, and make my paths your choice; I will guide you to your home—Weary pilgrim, hith-er come.

2. Hith-er come, for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest e-ter-nal—sa-cred—sure.



While the choir re - spon - sive rings, Let the cheer - ful peal - try join, } Let the lof - ty or - gan join,
In - stru - ments of va - rious strings, Harp, with mel - o - dy di - vine; }



Loud - ly peal, or soft - ly a - well, And in sa - cred sol - emn sound, On Je - ho - vah's praises dwell.

Morning breaks up - on the tomb, Jesus dis - si - pates the gloom: Day of triumph through the skies,—See, the glorious Saviour rise.

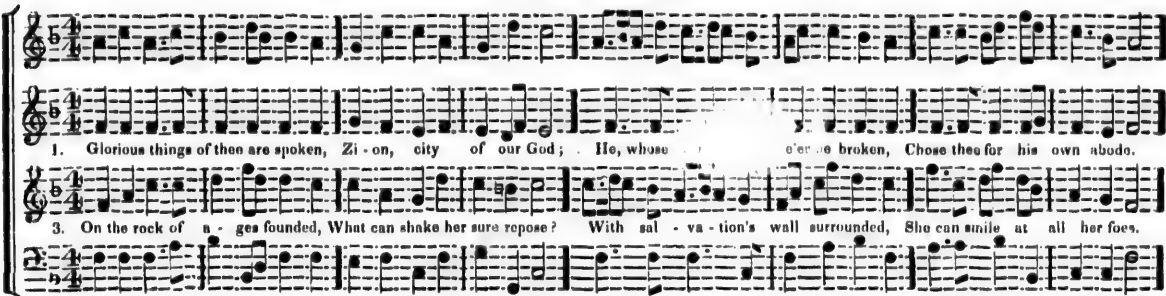
WILMOT. 7's.

Arranged from Weber.

1. *p.* Heavenly Father, sovereign Lord, *f.* Be thy glorious name adored! *p.* Lord, thy mercies never fail; *f.* Hail, celes - tial goodness, hail.

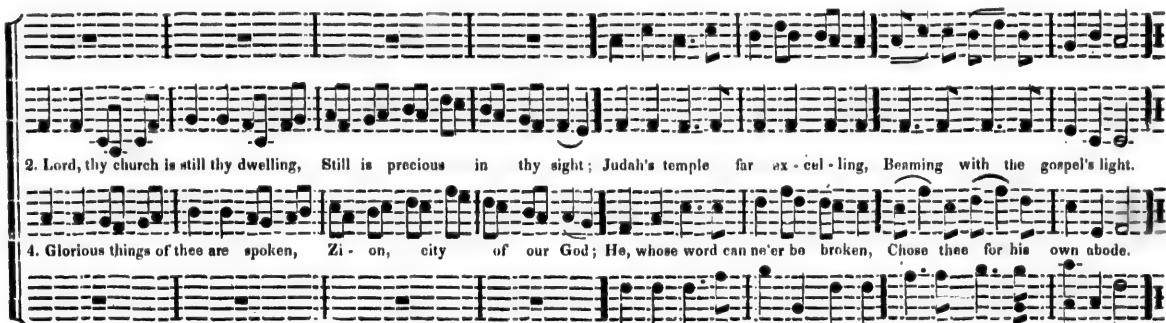
2. *p.* Though unworthy, Lord, thine ear, Deign our humble songs to hear; *m.* Purer praise we hope to bring, When around thy throne we sing.

3. *f.* Then with angel harps a - gain, We will wake a no - bler strain, There, in joyful songs of praise, Our triumphant voi - ces raise.



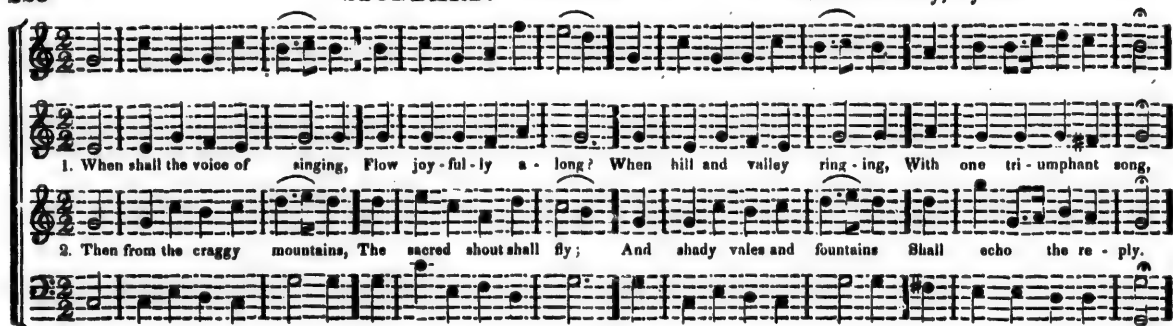
1. Glorious things of thee are spoken, Zi-on, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

3. On the rock of ages founded, What can shake her sure repose? With sal-vation's wall surrounded, She can smile at all her foes.



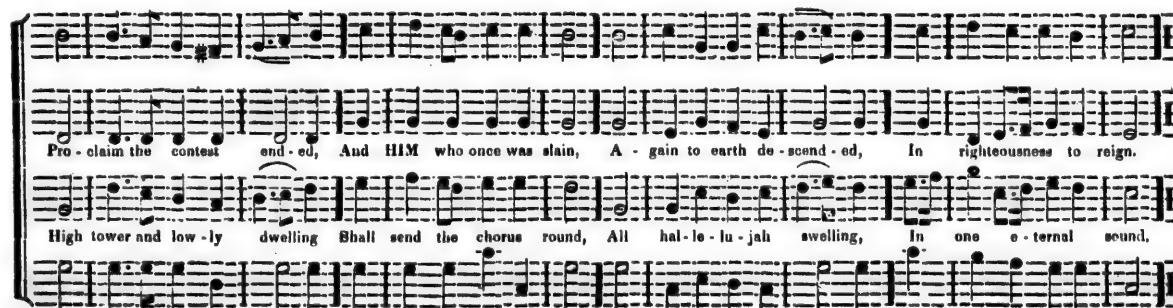
2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far ex-cel-ling, Beaming with the gospel's light.

4. Glorious things of thee are spoken, Zi-on, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.



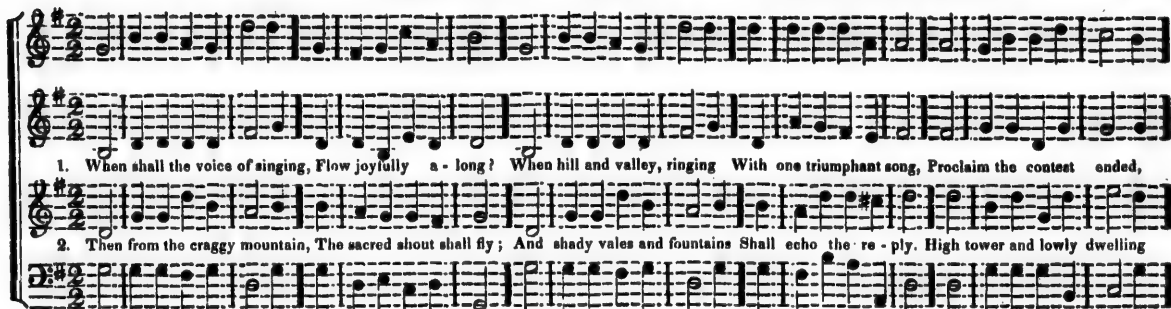
1. When shall the voice of singing, Flow joy-ful-ly a-long? When hill and valley ring-ing, With one tri-umphant song,

2. Then from the craggy mountains, The sacred shout shall fly; And shady vales and fountains Shall echo the re-ply.



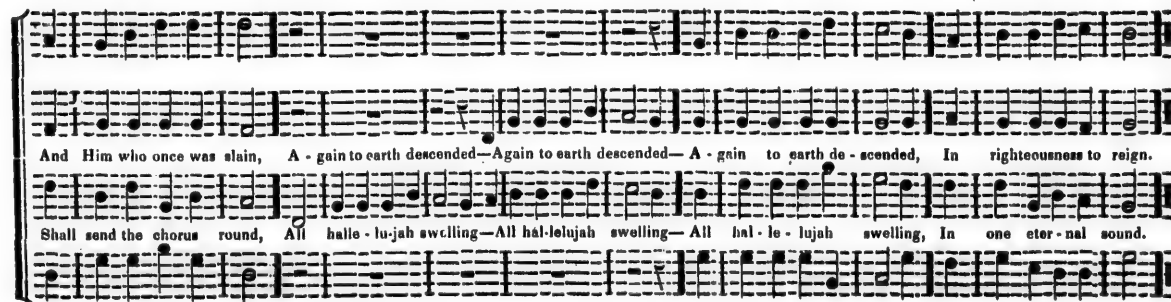
Pro-claim the contest end-ed, And HIM who once was slain, A-gain to earth de-scend-ed, In righteousness to reign.

High tower and low-ly dwelling Shall send the chorus round, All hal-le-lu-jah swelling, In one e-ternal sound.



1. When shall the voice of singing, Flow joyfully a - long? When hill and valley, ringing With one triumphant song, Proclaim the contest ended,

2. Then from the craggy mountain, The sacred shout shall fly; And shady vales and fountains Shall echo the re - ply. High tower and lowly dwelling



And Him who once was slain, A - gain to earth descended—Again to earth descended—A - gain to earth de - scended, In righteousness to reign.

Shall send the chorus round, All hal - le - lu - jah swelling—All hal - le - lu - jah swelling—All hal - le - lu - jah swelling, In one eter - nal sound.

WOODMAN. 8's, 7's & 4.

Angels! from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's sto - ry,

The first system of the musical score for 'WOODMAN' consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is the piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

p. *f.* *Slow.*
Now pro - claim Mes - si - ah's birth; Come and worship, Come and wor - ship, Worship Christ, the new born King.

The second system of the musical score continues with four staves. It includes dynamic markings: *p.* (piano) above the first vocal staff, *f.* (forte) above the second vocal staff, and *Slow.* above the third vocal staff. The lyrics are written below the vocal staves.

COBURN. 8's, 7's & 4.

229

1. Songs a - new of honor train - ing, Sing ye to the Lord alone; All his wondrous works proclaim - ing, Jesus wondrous works hath done! Glorious victory, Glorious victory, His right hand and arm hath won.

2. Shout aloud, and hail the Saviour: Jesus, Lord of all proclaim! As ye triumph in his favor, All ye lands declare his fame; Loud rejoicing, Loud rejoicing, Shout the honor of his name.

RIPLEY. 8's & 7's. [Double.]

D. C.

Glorious things of thee are spoken, Zi - on city of our God; } Lord thy church is still thy dwelling, Still is precious in thy sight:
He, whose word can ne'er be broken, Chose thee for his own a - bu - de. }

Judah's temple far ex - celling, Beaming with the gospel's light.

1. All ye nations, praise the Lord, All ye lands your voices raise; Heaven and earth with loud accord, Praise the Lord, for - ev - er praise.

3. Praise him, ye who know his love; Praise him from the depths beneath; Praise him in the heights a-bove; Praise your Maker, all that breathe.

CALVARY. 8's, 7's & 4.

Words by Geo. E. Head.

SLOW.

1. Hark! From yonder cross arise Notes of sadness—Jesus dies! On the cross the Lord of lords, Love for guilty man records; Sinner, sinner, Hear your dying Saviour's words.

2. Mortal! for your guilt I die, Guilt that dared your God defy; Blood for blood I freely give; Death I taste that you may live; Will you, sinner, Free salvation now receive.

Sol

Bread

Strong

Songs
Solo

OLIPHANT. 8's, 7's & 4.

231

1. Guide me, O thou great Je - hovah, Pilgrim through this barren land; I am weak, but thou art mighty; Hold me with thy powerful hand.

2. O - pen now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me a'll my journey through;

3. When I tread the verge of Jordan, Bid my anxious fears subside; Bear me through the swelling current, Land me safe on Canaan's side.

Solo. Bread of Heaven, *Tutti.* Bread of Heaven, Feed me till I want no more, Feed me till I want no more. *2d ending.*

Strong De - liverer, *Solo.* Strong De - liverer, Be thou still my strength and shield, Be thou still my strength and shield. *Tutti.*

Songs of praises, Songs of praises, I will ever give to thee, I will ev - er give to thee. *Tutti.*

1. Burst, ye em'rald gates, and bring, To my raptured vision, All the stat - ic joys that spring Round the bright E - lys - ian.

4. Hark! the thrilling symphonies, Seem, methinks, to seize us; Join we too the ho - ly lays, Sing of him who saves us;

Lo! we lift our longing eyes, Break ye in - ter - ven - ing skies, Sons of righteousness arise, Ope the gates of par - a - dise.

Sweetest sound in seraph's song, Sweetest sound on mor - tal's tongue, Sweetest carol ev - er sung, Let its echoes flow along.

1. Sing hal - lu - jah! praise the Lord! Sing with a cheerful voice; Ex - alt our God with one ac - cord, And in his name rejoice;

2. There we to all e - ter - ni - ty Shall join th'angel - ic lays, And sing in perfect harmo - ny To God our Saviour's praise;

Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall u - nite.

He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain, Praise ye the Lord! A - men.

1. Now be the gospel banner, In every land un-furl'd; And be the shout hosanna, Re-echo'd through the world, Re-echo'd through the world.

2. What though th'embattled legions Of earth and hell combine? His arm throughout their regions Shall soon in terror shine, Shall soon in terror shine.

3. Yes, thou shalt reign forever, O Jesus, King of kings; Thy light, thy love, thy favor, Each ransom'd captive sings, Each ransom'd captive sings.

Till ev'ry isle and na-tion, Till ev'ry tribe and tongue, Re-ceive the great sal-vation, And join the hap-py throng.

Gird on thy sword vic-torious, Im-manuel, Prince of Peace, Thy triumph shall be glo-rious, Ere yet the bat-tle cease.

The isles for Thee are waiting, The deserts learn thy praise, The hills and vallies greeting, The song respon-sive raise.

THE GOSPEL BANNER. Continued.

235

CHORUS, to be sung at the end of each verse.

Now be the gospel banner, In ev'ry land unfurl'd, And be the shout hosanna, Re-echoed through the world, Re-echoed through the world.

ZION. 8's, 7's & 4.

1. On the mountain's top ap-pear-ing, Lo! the sacred herald stands! } Mourning captive! God himself shall loose thy bands—Mourning captive! God himself shall loose thy bands.
Welcome news to Zion bearing, Zi-on long in hostile lands.

2. Lo! thy sun is risen in glo-ry! God himself appears thy friend; } Great deliverance Zion's King vouchsafes to send—Great de-liverance Zion's King vouchsafes to send.
All thy foes shall flee before thee; Here their boasted triumphs end;

3. Ene-mies no more shall trouble; All thy wrongs shall be redressed; } All thy conflicts End in an e-ter-nal rest—All thy conflicts End in an e-ter-nal rest.
For thy shame thou shalt have double, In thy Maker's favor blest;

ANTHEM OF HARMONY.

Our souls, in love, to - geth - er knit, Ce - ment - ed, mixt in one, One hope, one heart, one mind, one voice, 'Tis

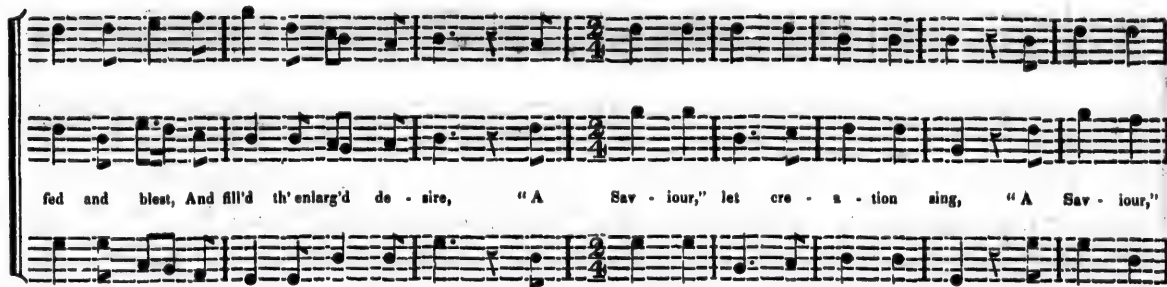
The first system of musical notation for the Anthem of Harmony. It consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are written below the middle staff.

heav'n on earth be - gun, Our hearts have of - ten burnt with - in, And glow'd with sa - cred fire, While Je - sus spoke and

The second system of musical notation for the Anthem of Harmony. It consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are written below the middle staff.

ANTHEM OF HARMONY. Continued.

237



fed and blest, And fill'd th' enlarg'd de - sire, "A Sav - iour," let cre - a - tion sing, "A Sav - iour,"



let the heav - en's ring, 'Tis God with us, we feel him ours, His full - ness in our

Three staves of musical notation. The first staff is a treble clef, the second is an alto clef, and the third is a bass clef. The music is in 4/4 time. The lyrics are written below the staves.

souls he pours, 'Tis al - most done, 'tis al - most o'er, We're join - ing those who've gone ha -

Three staves of musical notation. The first staff is a treble clef, the second is an alto clef, and the third is a bass clef. The music is in 4/4 time. The lyrics are written below the staves.

fore, We soon shall meet to part no more, We soon shall meet to part no more.

Three staves of musical notation. The first staff is a treble clef, the second is an alto clef, and the third is a bass clef. The music is in 4/4 time. The lyrics are written below the staves.

1. Dro
2. And
3. Lik

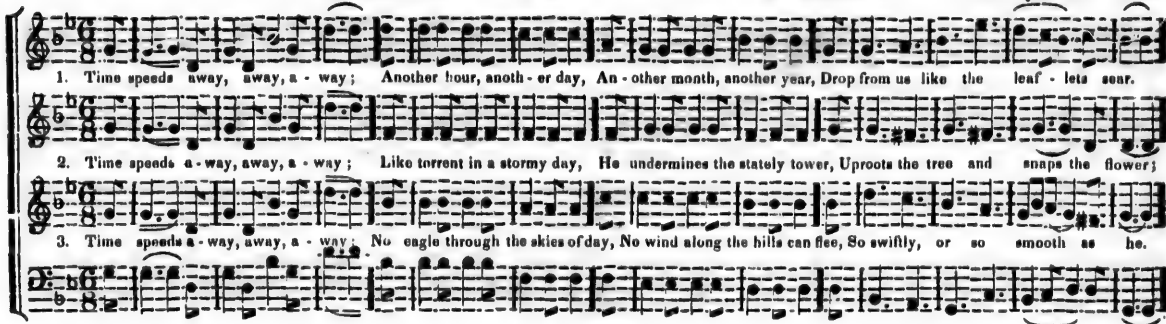
Three staves of musical notation. The first staff is a treble clef, the second is an alto clef, and the third is a bass clef. The music is in 4/4 time. The lyrics are written below the staves.

1. Dro
2. And
3. Lik

LEBANON. L. M.

T. Whittemore.

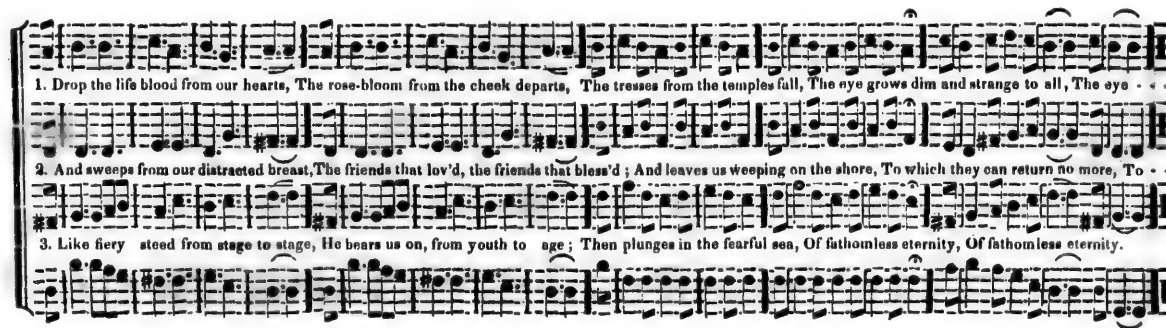
Words by Knox. 289



1. Time speeds away, away, a - way; Another hour, anoth - er day, An - other month, another year, Drop from us like the leaf - lets sear.

2. Time speeds a - way, away, a - way; Like torrent in a stormy day, He undermines the stately tower, Uproots the tree and snaps the flower;

3. Time speeds a - way, away, a - way. No eagle through the skies of day, No wind along the hills can flee, So swiftly, or so smooth as he.



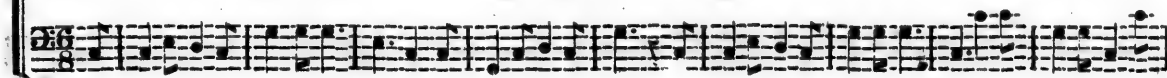
1. Drop the life blood from our hearts, The rose-bloom from the cheek departs, The tresses from the temples fall, The eye grows dim and strange to all, The eye -

2. And sweeps from our distracted breast, The friends that lov'd, the friends that bless'd; And leaves us weeping on the shore, To which they can return no more, To -

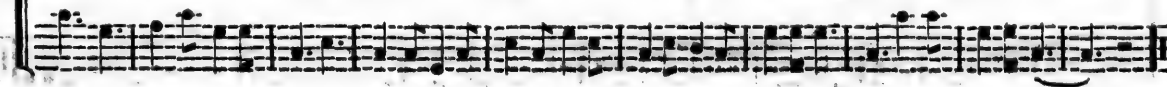
3. Like fiery steed from stage to stage, He bears us on, from youth to age; Then plunges in the fearful sea, Of fathomless eternity, Of fathomless eternity.



My days, my weeks, my months, my years, Fly rapid as the whirling spheres, Fly rap - id as the whirling spheres, Around the steady pole. Time



like the tide its motion keeps, And I must launch in - to the deep, And I must launch in - to the deep, Where endless a - gas roll.



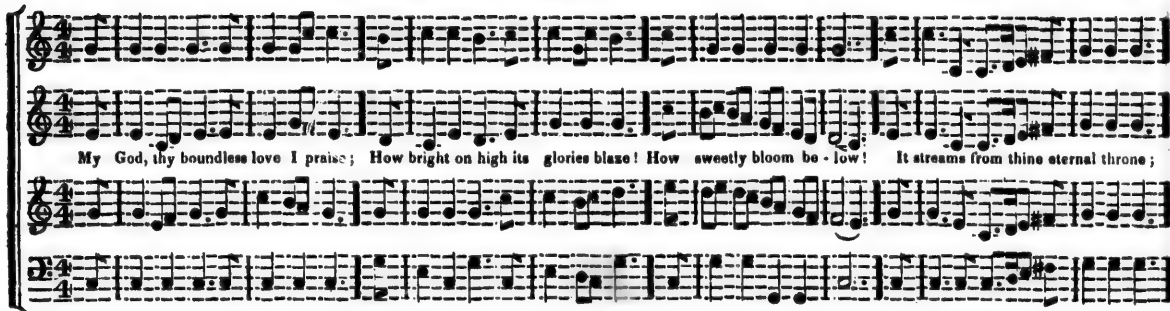
O love di - vine, how sweet thou art! When shall I find my will - ing heart, All tak - en

up with thee; I thirst, I faint, I die to prove, The greatness of re - deem - ing love, The love of Christ to me.

Wake, all ye soaring throng, and sing; Ye feathered warblers of the spring, Harmonious anthems raise; Praise him who shaped your finer mould,

Second Treble. *Alto.*

Who tipped your glittering wings with gold, And tuned your voice to praise— And tuned your voice to praise.



My God, thy boundless love I praise; How bright on high its glories blaze! How sweetly bloom be-low! It streams from thine eternal throne;



Thro' heaven its joys for-ev-er run, And all the earth o'erflow, And all the earth o'erflow.

2
'Tis love that paints the purple morn,
And bids the clouds, in air upborne,
Their genial drops distill;
In every vernal beam it glows,
And breathes in every air that blows,
And glides in every rill.

3
It robes in cheerful green the ground,
And pours its flowery beauties round,
Whose sweets perfume the gale;
Its bounties richly spread the plain,
The blushing fruit, the golden grain,
And smile on every vale.

4
But in thy word I see it shine
With grace and glories more divine,
Proclaiming sins forgiven;
There faith, bright cherub, points the way,
To realms of everlasting day,
And opens all her heaven.

Lord, thou hast won—at length I yield, My heart, by mighty grace compell'd, Surrenders all to thee: Against thy ter - rors long I strove,

But who can stand a - gainst thy love? Love conquers even me, Love conquers e - ven me.

2
If thou hadst bid thy thunders roll,
And lightnings flash to blast my soul,
I still had stubborn been:
But mercy has my heart subdued,
A bleeding Saviour I have viewed,
And now, I hate my sin.

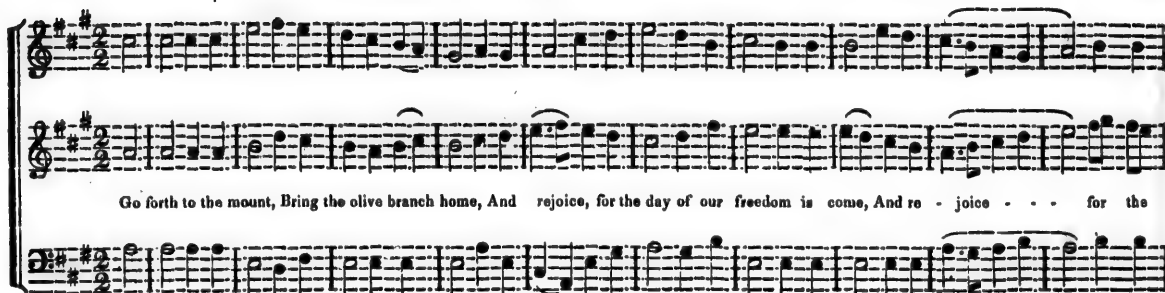
3
Now, Lord, I would be thine alone;
Come, take possession of thine own,
For thou hast set me free;
Released from sin,—at thy command
See all my powers in waiting stand,
To be employed by thee.

[This beautiful Hymn is by Newton. We take it from
"Church Psalmody."]

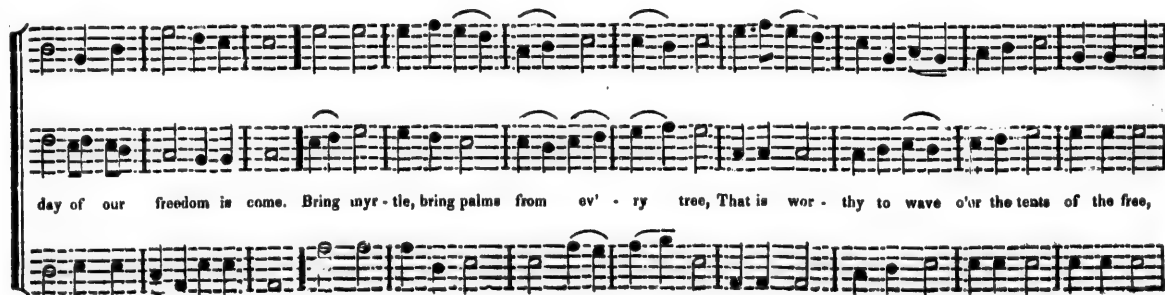
JUDAH'S TRIUMPH.

S. Humbert.

245



Go forth to the mount, Bring the olive branch home, And rejoice, for the day of our freedom is come, And re - joice . . . for the



day of our freedom is come. Bring myr - tle, bring palms from ev' - ry tree, That is wor - thy to wave o'er the tents of the free,

That is wor thy to wave - - o'er the tents of the free, That is wor thy to wave o'er the tents of the free.

This musical system consists of three staves. The top staff contains a melody with various note values and rests. The middle staff contains a vocal line with lyrics. The bottom staff contains a bass line. The lyrics are: "That is wor thy to wave - - o'er the tents of the free, That is wor thy to wave o'er the tents of the free."

From that time when the moon upon A - ja - lon's vale, Looking mo - tion-less down, saw the kings of the earth, In the

This musical system consists of three staves. The top staff contains a melody. The middle staff contains a vocal line with lyrics. The bottom staff contains a bass line. The lyrics are: "From that time when the moon upon A - ja - lon's vale, Looking mo - tion-less down, saw the kings of the earth, In the"

JUDAH'S TRIUMPH. Continued.

247

presence of God's mighty champions grow pale, O nev - er had Ju - dah, O nev - er had Ju - dah an

The first system of musical notation consists of three staves. The top staff contains a melody with various note values and rests. The middle staff contains a melody that is mostly parallel to the top staff but includes some chromatic movement. The bottom staff contains a bass line with fewer notes, often acting as a harmonic support. The lyrics are written below the middle staff, aligned with the notes.

hour of such mirth. From that when the footsteps of Is - ra - el shone, With a light not their own,

The second system of musical notation also consists of three staves. It begins with a triplet of eighth notes on the top staff, marked with a '3' and a slur. The middle staff has a 'Time.' marking above it. The bottom staff continues the bass line. The lyrics are written below the middle staff, aligned with the notes.

JUDAH'S TRIUMPH. Continued.

from the Jor - dan's deep tide, Whose wa - ters shrunk back, As the ark glid - ed on, O nev - er, O nev - er,

nev - er had Ju - dah an hour of such pride, O nev - er had Ju - dah an hour of such pride.

MORTALS AWAKE.

S. Humbert.

240

Mortals, a - wake, with an - gels join, And chant, and chant, and chant the solemn lay, Joy, love and

This system contains the first three staves of the musical score. The first staff is a vocal line with lyrics. The second and third staves are instrumental accompaniment. The key signature has one sharp (F#) and the time signature is 2/2.

grat - i - tude, and grati - tude com - bine, To hail, to hail th' auspi - cious day.

In heav'n the rapt'rous

To hail, to hail, to hail th' auspi - cious day,

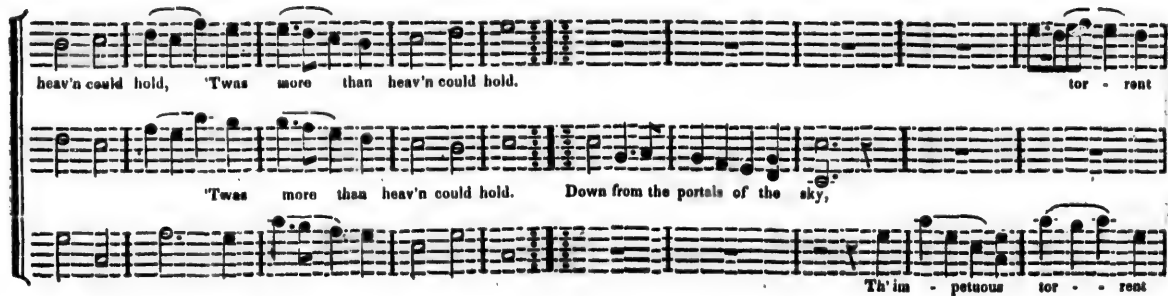
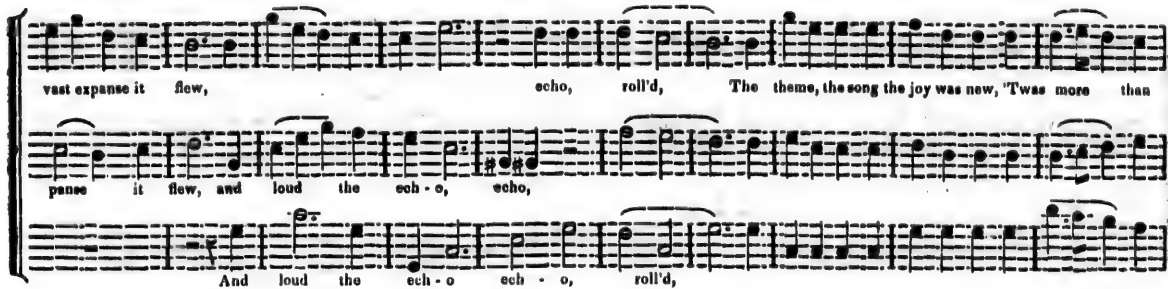
This system contains the next three staves. It continues the vocal and instrumental parts. The lyrics are spread across the staves. The page number '32' is printed below the first staff of this system.

theme was sung, in heav'n, And sweet seraphic fire, Through all the shining legions ran,
In heav'n the rapt'rous theme was sung,

and strung and tun'd the lyre. and strung and tun'd, And strung and tun'd the lyre. Swift thro' the vast ex-
heav'n

MORTALS AWAKE. Continued.

251



ran, And angels flew with eager joy, To bear the news to man, And angels flew with eager joy, To bear the news to man, to bear the

ran, And

Detailed description: This block contains the first system of a musical score. It features three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The music is in 4/4 time and consists of 16 measures. The lyrics are: 'ran, And angels flew with eager joy, To bear the news to man, And angels flew with eager joy, To bear the news to man, to bear the'.

news to man, to man. Hark,

news to man, to man. Hark, bark, the cheru - bio le - gions about, shout, shout, shout, And glo - ry leads the

Detailed description: This block contains the second system of the musical score. It features three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The music is in 4/4 time and consists of 16 measures. The lyrics are: 'news to man, to man. Hark, news to man, to man. Hark, bark, the cheru - bio le - gions about, shout, shout, shout, And glo - ry leads the'.

MORTALS AWAKE. Continued.

253

song, Good news and peace, are heard throughout, Good news and peace are heard throughout, Th' harmonious heav'nly throng,

Th' harmo - nious heav'n - ly throng, th' harmonious heav'nly throng. The chorus we'll re - peat, with
With joy the chorus, the chorus we'll re - peat, with

joy - - the cho - rus we'll re - peat, Glo - ry to God on high, good will and

Glory to God,

joy, &c. Glo - ry to God,

This musical system consists of three staves. The first staff contains the vocal melody with lyrics 'joy - - the cho - rus we'll re - peat, Glo - ry to God on high, good will and'. The second staff continues the melody with 'Glory to God,'. The third staff provides a harmonic accompaniment with lyrics 'joy, &c. Glo - ry to God,'. The music is written in a common time signature and features various musical notations including notes, rests, and slurs.

peace, Are now com - plete, good will and peace are now complete, Je - sus was born to die, Je - sus was

This musical system consists of three staves. The first staff contains the vocal melody with lyrics 'peace, Are now com - plete, good will and peace are now complete, Je - sus was born to die, Je - sus was'. The second and third staves provide a harmonic accompaniment. The music continues in the same style as the first system, with clear notation for notes, rests, and phrasing.

MORTALS AWAKE. Continued.

255

born to die. Hail, hail, hail Prince of life for - ev - er hail, Hail, Prince of life, for - ever hail, for - ev - er hail,

Hail, Prince of life, for - ev - er hail, for - ever, Hail, Prince of life, for - ev - er hail, for - ev - er,

for - ev - er, for - ev - er, for - ev - er, Hail, Prince of life, Re - deem - er, Brother, Friend. Tho' earth, and time, and

Hail, Prince of life, for - ev - er hail,

life shall fail, Thy praise shall never end, Though earth, and time, and life shall fail, Thy praise shall never end, Thy praise shall nev - er end, Thy

This system contains three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth and sixteenth notes. The lyrics are printed below the first staff. The second and third staves continue the musical line.

praise, thy praise, thy praise shall nev - er, nev - er end, Thy praise shall nev - er, nev - er end.

This system contains three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth and sixteenth notes. The lyrics are printed below the first staff. The second and third staves continue the musical line.

TRUMPET.

257

TREBLE.

TENOR.

BASS.

We sing his love, who once was slain, Who soon o'er death re - vived a - gain, That all his

CHORUS. *slow.*

Soon shall the trumpet sound,

saints through him might have E - ter - nal con - quest o'er the grave. Soon shall the trumpet sound,

SYM.

TRUMPET. Continued.

soon shall the trumpet sound, soon shall the trumpet sound, And we shall rise, shall rise, shall rise, shall rise to immor-

soon shall the trumpet sound, soon shall the trumpet sound, And we shall rise, shall rise, shall rise, shall rise to immor-

HYM.

tal - i - ty, shall rise to im - mor - tal - i - ty.

tal - i - ty, shall rise to im - mor - tal - i - ty. The saints who now in Je - sus sleep, His Al - migh-

TRUMPET. Continued.

259

Repeat "Soon shall the trumpet sound," &c.



- ty pow - er shall keep, 'Till dawns the bright - lus - trious day, When death it - self shall die a - way.



How loud shall our glad voices sing, When Christ has ris - en, saints shall bring, From beds of dust, and

TRUMPET. Continued.

Loud. *f* *Very soft.* *f* *Loud.*

silent clay, To realms of ev - er - last - ing day; From beds of dust, and si - lent clay, To realms of ev - er -

Loud. *f* *CHORUS.* *f* *Soft.* *f* *Loud.* *f*

last - ing day, From beds of dust, and si - lent clay, To realms of ev - er - last - ing day. When land - ed on that

TRUMPET. Continued.

261

Death and the curse, Death and the, death and the curse, Death and the curse, will be no more.

heaven - ly shore, Death and the curse, Death and the curse, Death and the curse, the curse, will be no more.

Instruments. Death, &c. Death and the curse, Death and the curse, death and the curse, will be ne more.

Hasten, dear Lord, that glorious day, And this delight - ful scene dis - play, Hasten, dear Lord, that glorious day, And this de-

Hasten, dear Lord, that glorious day, And this de-

Hasten, dear Lord, that glorious day, And this de-

TRUMPET. Continued.

lightful scene dis - play, When all thy saints, from death shall rise, Raptur'd in bliss, be - yond the skies, Raptur'd in bliss, be -

yond the skies, When all thy saints from death shall rise, Raptur'd in bliss, be - yond the skies, Raptur'd in bliss, be - yond the skies.

TRIUMPH OF TEMPERANCE.

T. Whittemore.

263

F. BOLD AND ANIMATED. FF.

FF.

Victo - ry! Vic-to - ry! Shout, shout, shout, Victo - ry! vic-to - ry! shout, shout, shout, Shout for vic - to - ry, A

glorious conquest won, A glorious conquest won, A na - tion's lib - er - ty re - stored, A tyrant's power o'erthrown,
A tyrant's

TRIUMPH OF TEMPERANCE. Continued.

A tyrant's power o'erthrown, A tyrant's power o'erthrown.

TREBLE SOLO.

power o'erthrown, The people rose to - gether, One heart, one mind, in all;
Instrumental.

This system contains two staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The lyrics are written below the staves. The first staff ends with a double bar line. The second staff continues the melody and includes the words 'TREBLE SOLO.' and 'Instrumental.' below it.

In the calm ma - jes - ty of might, They wrought the des - pot's fall. The champions wore no armor, They grasped no blood-stained

TENOR SOLO.

sword, Their strength was in their high resolve, Their trust was in the Lord, Their strength was in their high resolve, Their trust was in the Lord.

This system contains two staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The lyrics are written below the staves. The first staff ends with a double bar line. The second staff continues the melody and includes the words 'TENOR SOLO.' below it.

TRIUMPH OF TEMPERANCE. Continued.

265

Who was the foe they trampled? Who was the foe they trampled? Spurning his base control; The fiend, the fiend, the fiend, the fiend, Intemp'rance was his

This musical system consists of four staves. The first two staves contain the vocal melody with lyrics. The third and fourth staves provide a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

ANDANTE. FOR.

name, Intemp'rance, intemp'rance, The fiend intemp'rance, The fiend intemp'rance was his name, Debaser of the soul. Our God! Our God!

This musical system also consists of four staves. The first two staves contain the vocal melody with lyrics. The third and fourth staves provide a piano accompaniment. The tempo is marked 'ANDANTE'.

TRIUMPH OF TEMPERANCE. Concluded.

INCREASE.

in thee we triumph, Thou hast the fight begun, And by thy grace and strength divine, The victory is won, the victory, the victory is won, is won, The

victory, the victo-ry is won, is won, The victo-ry is won, The victory is won, And by thy grace and strength divine, The victory is won.

No.

SOLO.

Ha

Hark the
FULL.

THE SONG OF JUBILEE.

T. Whittemore.

267

NOT TOO SLOW.

SOLO.

Hark! Hark! Hark! Hark the song of Ju - bi - lee, Hark! Hark! Hark!

PIA.

FOR.

CHORUS.

COUNTER.

Hark the song of Jubilee, Loud as mighty thun - ders roar, Loud as mighty thunders roar, Loud as mighty thunders roar,

FULL.

Or

Or the fulness of the sea, Or the fulness of the sea, When it breaks, when it breaks up - on the shore, When it breaks, when it breaks up -

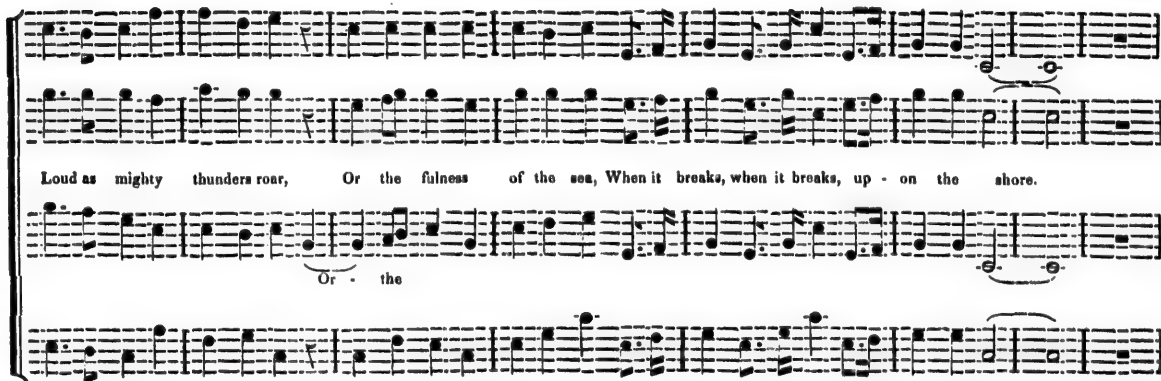
the Or the,

on the shore, **SYM.** Loud **FP.** as mighty thunders roar, Loud as mighty thunders roar,

The musical score is written on two systems, each with three staves. The first system contains the lyrics "Or the fulness of the sea, Or the fulness of the sea, When it breaks, when it breaks up - on the shore, When it breaks, when it breaks up -" and "the Or the,". The second system contains the lyrics "on the shore, SYM. Loud FP. as mighty thunders roar, Loud as mighty thunders roar,". The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

SONG OF JUBILEE. Continued.

269

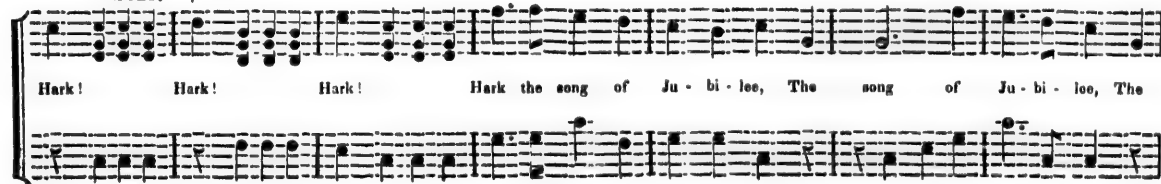




 Loud as mighty thunders roar, Or the fulness of the sea, When it breaks, when it breaks, up - on the shore.



Solo.

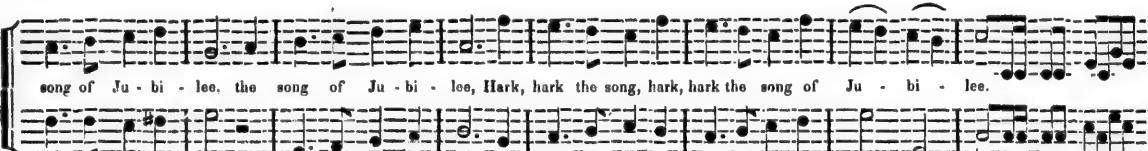



 Hark! Hark! Hark! Hark the song of Ju - bi - lee, The song of Ju - bi - lee, The


SONG OF JUBILEE. Continued.

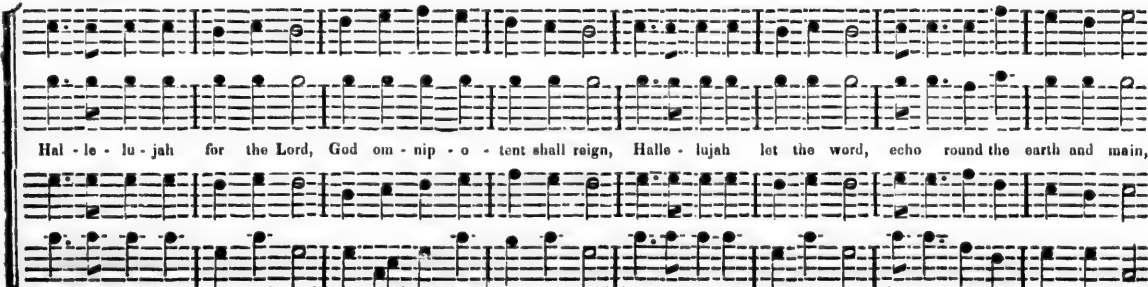


song of Ju - bi - lee, the song of Ju - bi - lee, Hark! Hark! the song of Ju - bi - lee, of Jubi - lee, the



song of Ju - bi - lee, the song of Ju - bi - lee, Hark, hark the song, hark, hark the song of Ju - bi - lee.

Tutti.



Hal - le - lu - jah for the Lord, God om - nip - o - tent shall reign, Halle - lujah let the word, echo round the earth and main,

SONG OF JUBILEE. Continued.

271

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the

Echo round the earth and main, Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, let the word, Echo round the earth and

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the word

main, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, let the word Echo round the earth and main.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the word, Sym.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the word

God om - ni - po - tent, om - ni - po - tent shall reign,

Syn. God om - ni - po - tent, om - ni - po - tent shall reign, God om -

God om - ni - po - tent shall reign, shall reign,

- ni - potent shall reign, God om - ni - potent, God om - ni - po - tent shall reign, God om -

shall reign, shall reign, shall reign.

SONG OF JUBILEE. Continued.

273

- ni - po - tent shall reign, God om - ni - po - tent shall reign, shall reign, shall reign, God om - ni - po - tent shall reign,

God om - ni - po - tent shall reign, God om - ni - po - tent shall reign, Hal - le - lu - jah, hark the sound, heard thro' earth, and thro' the skies.
SOLO.

Wakes above, beneath, around, All cre - a - tion's har - mo - nies, All cre - a - tion's har - mo - nies, All cre - a - tion's har - mo - nies. See Jehovah's
Slower.

FOR.

QUICKER.

banner fur'd, Sheath'd his sword, He speaks, 'tis done, And the kingdoms of this world, Are the kingdoms of his Son, Are the kingdoms of his Son, Are the king -

Are the kingdoms

Are the

SONG OF JUBILEE. Continued.

275

kingdoms,
 - doms, are the kingdoms, are the kingdoms of his Son, Are the kingdoms, kingdoms of his Son, Are the kingdoms of his Son, Are the kingdoms
 Are the king - - doms of his Son,
 kingdoms, Are the kingdoms, are the kingdoms of his Son.
 of his SYM. Son. He shall reign from pole to pole, With illim - i - table sway, He shall reign when like a scroll,
 for.
 Yon-

Yon - der heav'n's shall pass away. SYM.

- der heav'n's shall pass away, Yon - der heav'n's shall pass away.

Yonder

This system contains four staves of music. The first staff has a whole rest. The second staff has a whole rest. The third staff begins with a treble clef and a key signature of one flat (B-flat), followed by a series of eighth and sixteenth notes. The fourth staff continues the melody with similar note values.

Then the end be - noath his rod, Man's last en - e - my shall fall, Halle - lu - jah, Christ in God, God in Christ is

Foa.

This system contains three staves of music. The first staff begins with a treble clef and a key signature of one flat, followed by a series of eighth and sixteenth notes. The second staff continues the melody. The third staff continues the melody with similar note values.

SONG OF JUBILEE. Continued.

277

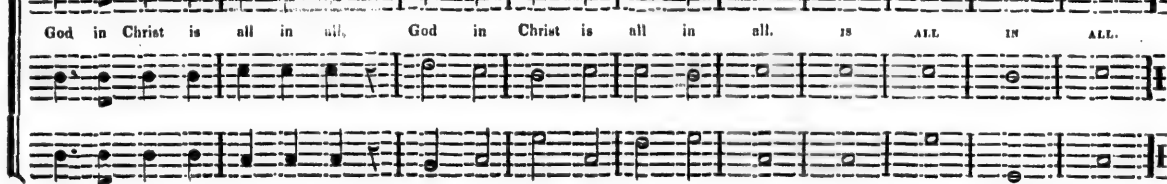
Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, A -
 Halle - - - lu - - jah, Hal - le - lu - jah, Hal - le - lu - jah, A -
 all in all, God in Christ is all in all, Halle - lu - jah, Halle - lu - jah, Halle - lu - - - jah, A -
 Halle - lu - jah, Halle - lu - jah, Halle - lu - jah,
 - - men.
 - - men. God in Christ is all in all, God in Christ is all in all, A - men, A - men, A - men.
 - - men.
 - - - men.



Hal - le - lu - jah, God in Christ is all in all, A - men, Amen, A - men. A - men. God in Christ is all in all.



God in Christ is all in all, God in Christ is all in all, IS ALL IN ALL.



Who

He sto

1. Shout with an impartial eye, Look back on days of man passed by, E'en back to days of yore, What countless millions would she see,

2. See the inebriate—half repents, His drunken follies he relents, And heeds to virtue's lore; But ah! that soft and soothing voice!

Who've trod the path of misery, By list'ning to once more, Once more, once more, By list'ning to once more.

He stops and makes the foolish choice, And says, I'll taste once more, Once more, once more, And says, I'll taste once more.

3
See reason pleading with a youth,
To turn from paths of vice to truth,
And dwell on virtue's shore;
He listens with attentive ears,
He feels the truth of what he hears,
But says, 'I'll taste once more.'

4
Thus goes the world with mortals here,
Thus they steal on from year to year,
No wiser than before—
The plea, with all, from day to day,
Till death shall close the tragic play,
Is but 'once more, once more.'

5
But hark! there comes an awful sound,
It shakes the rocks, the solid ground,
With dread from shore to shore;
It speaks—oh heed the solemn word!
"I am the great and sovereign Lord,
With me there's no 'once more.'"
F.



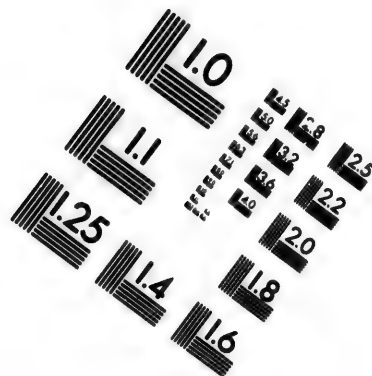
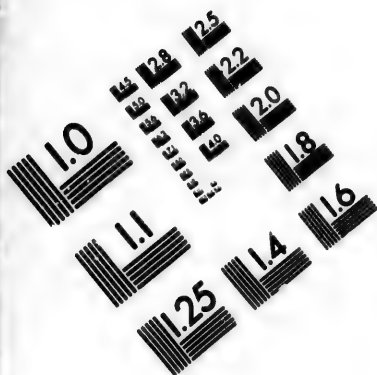
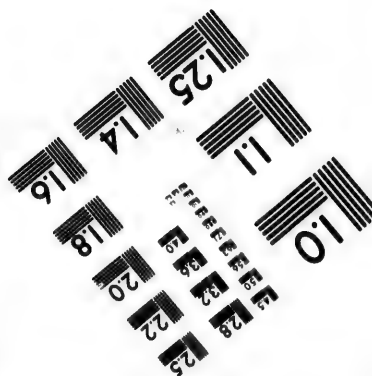
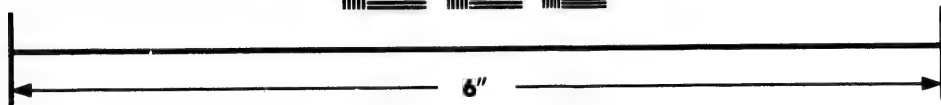
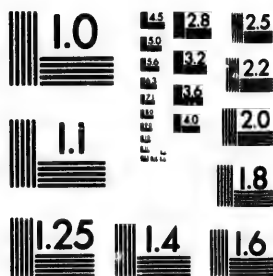


IMAGE EVALUATION TEST TARGET (MT-3)



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23 WEST MAIN STREET
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Sin - ner, O why so thought - less grows, Why in such dreadful haste to die, Dar - ling to

The first system of the musical score for 'Sheffield' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the middle staff.

leap to worlds un - known, Heedless a - gainst thy God to fly. Wilt thou despair e - ter - nal fate, urg'd on by

The second system of the musical score for 'Sheffield' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the middle staff.

sin's fan - tas - tic dreams, Mad - ly at - temp th' in - fer - nal gate, And force thy pas - sage to the flames.

Stay, stay, stay sinner stay, Stay sin - ner on the gos - pel plains; Re - hold, behold the God of love un-

sold, The glories of his dying pains, For - ev - er telling yet un - told, For-ev - er, for - ev - er, for - ev - er tell - ing,

- er tell - ing yet un - told, for - ev - er tell - ing, ev - er tell - ing, yet un told.

ASCENSION.

283

Je - sus our tri - umphant head, Ris'a vic - torious from the dead, To the realms of glo - ry gone, To as - cend his

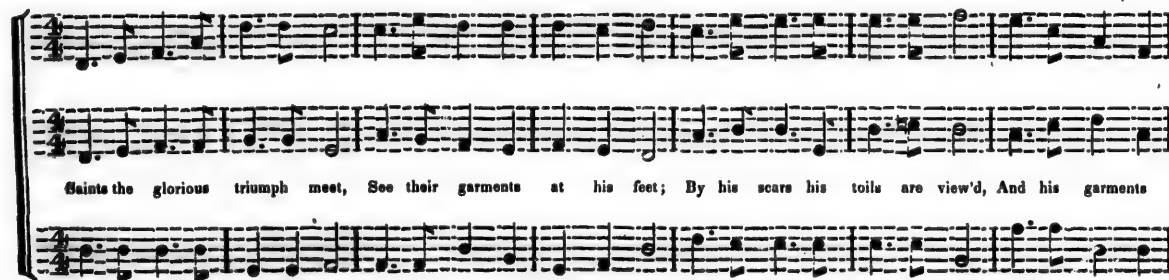
Soft. *Loud.*

rightful throne. Cherubs on the conqueror gaze, Seraphs glow with brighter blaze; Each bright or - der of the

ASCENSION. Continued.



Hail him, hail him, Hail him as he passes by,
Hail him as he passes by, Hail him, hail him, Hail him as he passes by.
Hail him as he passes by,



Saints the glorious triumph meet, See their garments at his feet; By his scars his toils are view'd, And his garments

ASCENSION. Continued.

285

Loud.

roll'd in blood. Heav'n its king con - grat - ulates, Opens wide her golden gates; Angels songs of vict'ry bring,

All the blissful, All the blissful regions ring.
All the bliss - ful regions ring, All the blissful regions ring. Sinners join the
All the blissful regions ring.

heav'nly pow'rs, For re - demption all is ours; None but burden'd sinners prove, Blood-bought pardon dy - ing love.

The first system of the musical score consists of two staves. The top staff contains a series of eighth and sixteenth notes, mostly on a high register. The bottom staff contains a series of eighth and sixteenth notes, mostly on a lower register. The lyrics are printed below the bottom staff.

Masoso.

Hail, thou dear, thou wor - thy Lord; Holy Lamb, incarnate Word! Hail, thou suff'ring Son of God! Take the trophies of thy blood.

The second system of the musical score also consists of two staves. The top staff features more complex rhythmic patterns, including triplets and sixteenth notes. The bottom staff continues with eighth and sixteenth notes. The lyrics are printed below the bottom staff.

A FUNERAL ANTHEM. Rev. Chap. 14th.

287

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is an alto clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves.

I heard a great voice from heav'n say-ing un-to me, Write from hence-

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/2 time signature. The second staff is an alto clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves. The system concludes with first and second endings marked with '1' and '2' above the notes.

forth, write from hence-forth, write from hence-forth, blessed are the dead which die in the Lord.

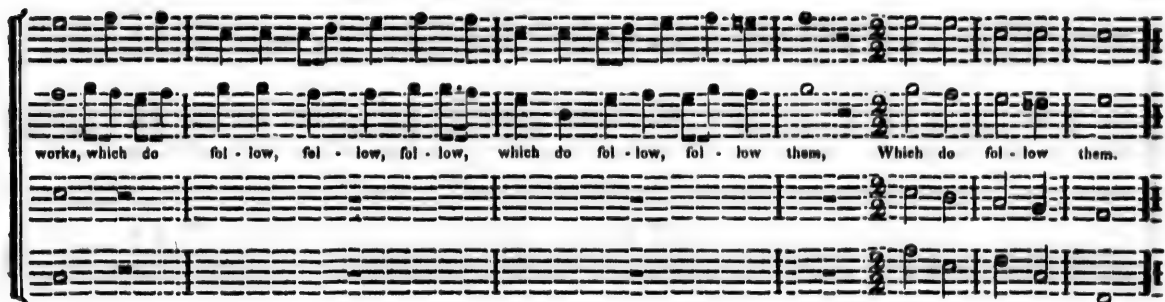
ANTHEM. Continued.

Yes, with the spir - it, for they rest, for they rest, for they rest,

for they rest, From their la - bors, from their la - bors, from their la - bors, and their

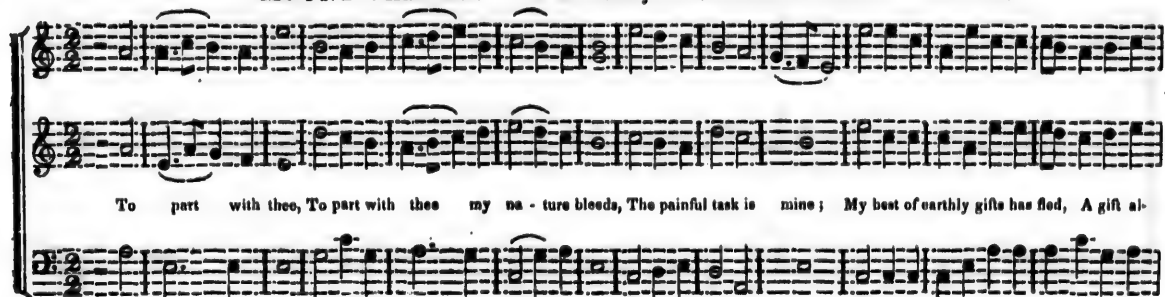
ANTHEM. Continued.

289



works, which do fol - low, fol - low, fol - low, which do fol - low, fol - low them, Which do fol - low them.

MOUNT VERNON. To the memory of Mrs. MARY SNELLING. Humbert.



To part with thee, To part with thee my na - ture bleeds, The painful task is mine; My best of earthly gifts has fled, A gift al-

most di - vine. So much of heav'n made earth retire, She could no longer stay; Her love to God o'er-swell'd desire, And burst the band of clay.

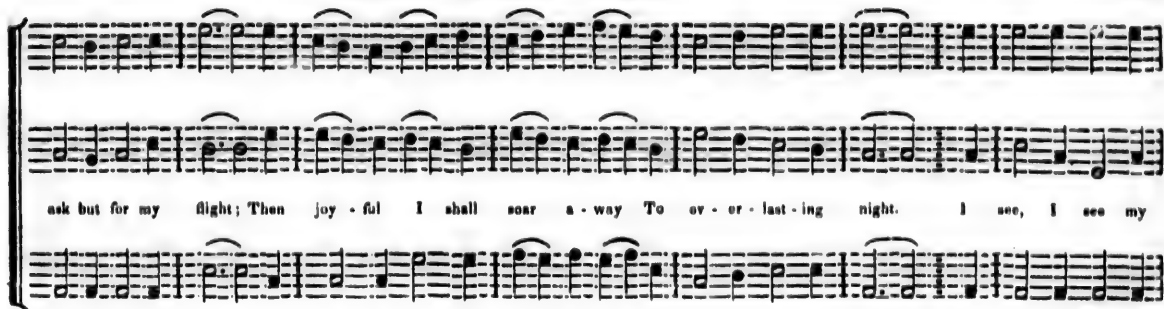
This musical system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment, with the middle staff using a treble clef and the bottom staff using a bass clef. The lyrics are written below the piano accompaniment.

O, let my ransom'd spir - it go, The fullness of his love to know. I long to go nor wish my stay, Nor

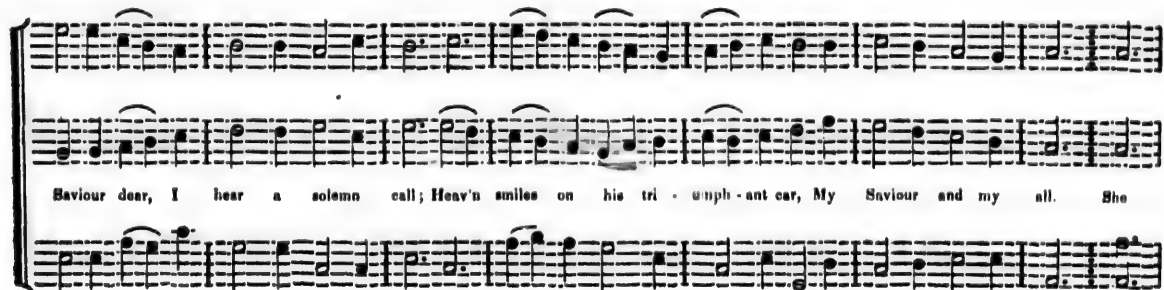
This musical system also consists of three staves, following the same vocal and piano arrangement as the first system. The lyrics continue below the piano accompaniment.

MOUNT VERNON. Continued.

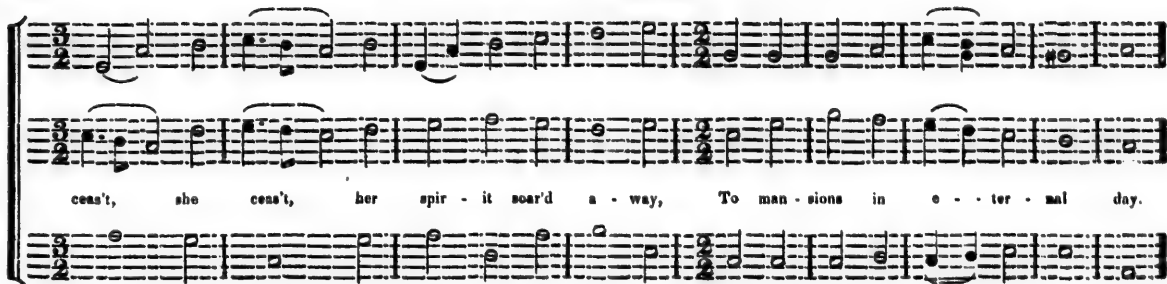
291



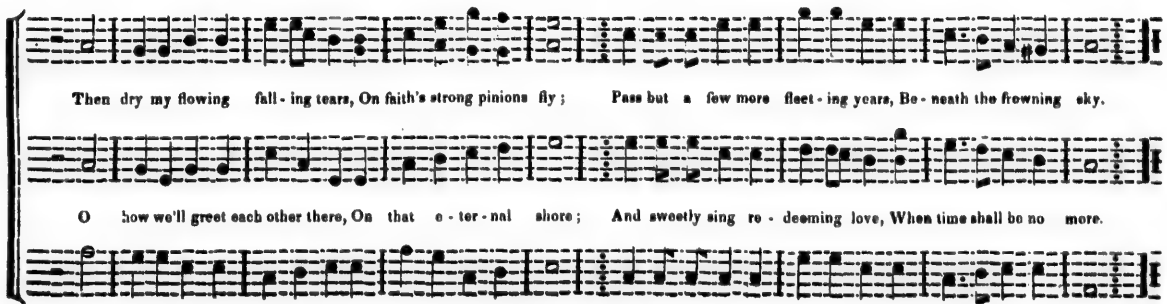
ask but for my flight; Then joy - ful I shall soar a - way To ev - er - last - ing night. I see, I see my



Saviour dear, I hear a solemn call; Heav'n smiles on his tri - umph - ant car, My Saviour and my all. She



ceas't, she ceas't, her spir - it soar'd a - way, To man - sions in e - - ter - nal day.



Then dry my flowing fall - ing tears, On faith's strong pinions fly; Pass but a few more fleet - ing years, Be - neath the frowning sky.

O how we'll greet each other there, On that e - ter - nal shore; And sweetly sing re - deem - ing love, When time shall be no more.

JESSOP'S LAMENTATION. Words by Rev. W. Jessop.*

Humbert. 293



JESSOP'S LAMENTATION. Continued.

Resting in silence, Resting in silence, in this dark retreat, Where ros - es fade, and tend' - rest lovers meet. Farewell,

Where ros - es, roses fade, and tend'rest, tend'rest, &c.

End with the last strain but one, "Farewell."

Farewell, Farewell, my sister, Fare - well. Jesus calls thee home; My bleeding heart re - signs; "Thy will be done."

VICTORS.

Holyoke.

295

Sing the triumphs of your conqu'ring head, Sing the triumphs of your conqu'ring head, and cru - ci - fi - ed king.

tr. *Moderato.*

His achievements, when he vanquish'd all our enemies, we'll sing; His achievements, when he vanquish'd all our en - e - mies, we'll sing.

PIA. FOR.

Most triumphant, great and glorious, He from death and hell a - rose; In him all his church victorious, Triumph'd o'er her dreadful foes.

This musical system consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line of lyrics corresponding to the last two staves. The lyrics are: "Most triumphant, great and glorious, He from death and hell a - rose; In him all his church victorious, Triumph'd o'er her dreadful foes." The word "PIA." is written above the first staff, and the word "FOR." is written above the second staff.

High ascend - ing 'midst an - gelic Songs and sounds of trumpets loud, In e - ter - nal triumph leading All the captives of his blood.

This musical system consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line of lyrics corresponding to the last two staves. The lyrics are: "High ascend - ing 'midst an - gelic Songs and sounds of trumpets loud, In e - ter - nal triumph leading All the captives of his blood." The word "PIA." is written above the first staff, and the word "FOR." is written above the second staff.

VICTORS. Continued.

297

For.

Crescendo.

Moderato.

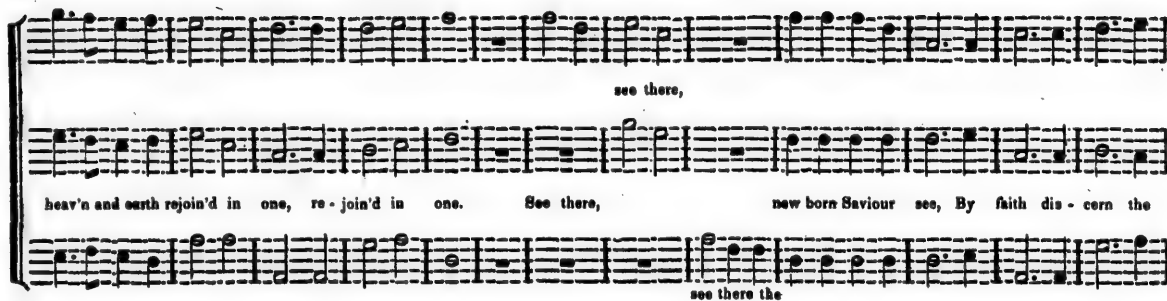
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry, glo - ry, glo - ry, Lord, be thine.

MEDLEY.

Humbert.

Where is the holy heav'n born, heav'n born Child, Heir of the everlasting throne, Who God and man hath reconcil'd, hath reconcil'd, And

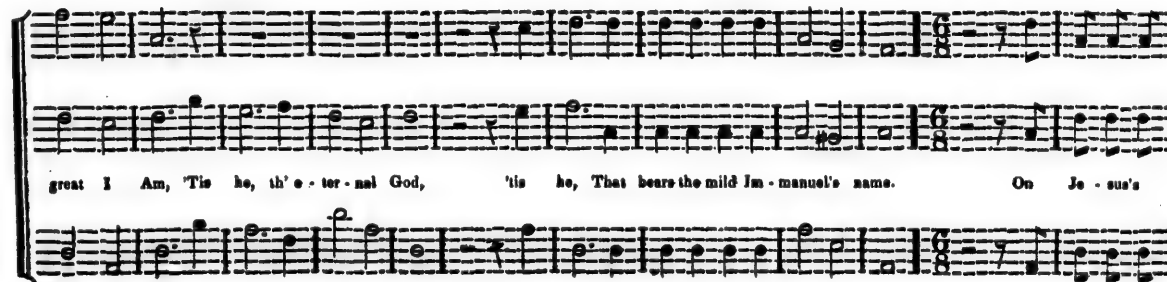
MEDLEY. Continued.



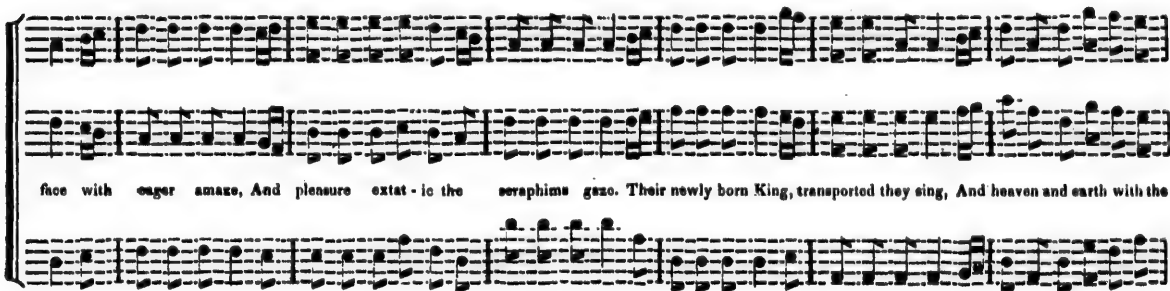
see there,

heav'n and earth rejoin'd in one, re-join'd in one. See there, new born Saviour see, By faith dis-cern the

see there the



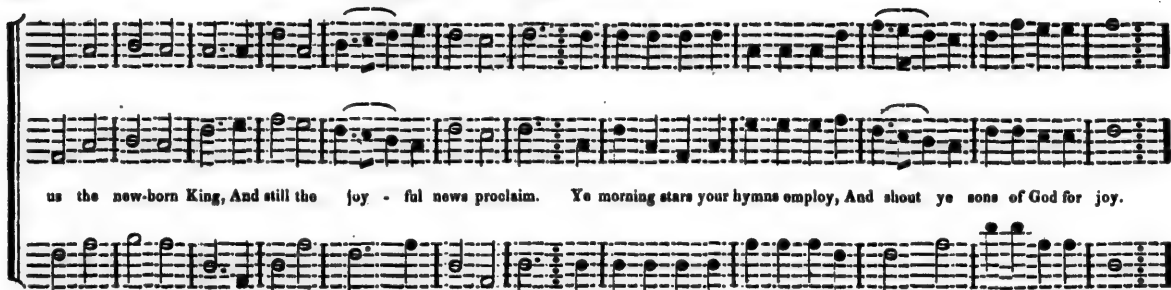
great I Am, 'Tis he, th'e - ter - nal God, 'tis he, That bears the mild Im - manuel's name. On Je - sus's



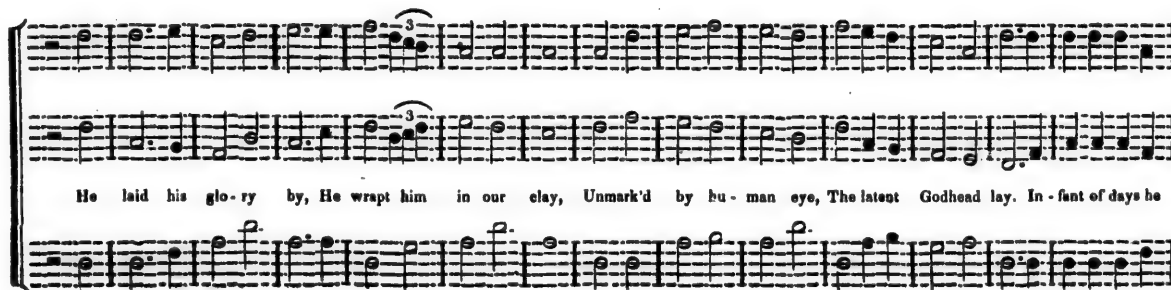
face with eager amaze, And pleasure extat - ic the seraphims gaze. Their newly born King, transported they sing, And heaven and earth with the



triumph doth ring. Let angels and arch - an - gels sing, The won - der - ful Im - manuel's name, A - dore with



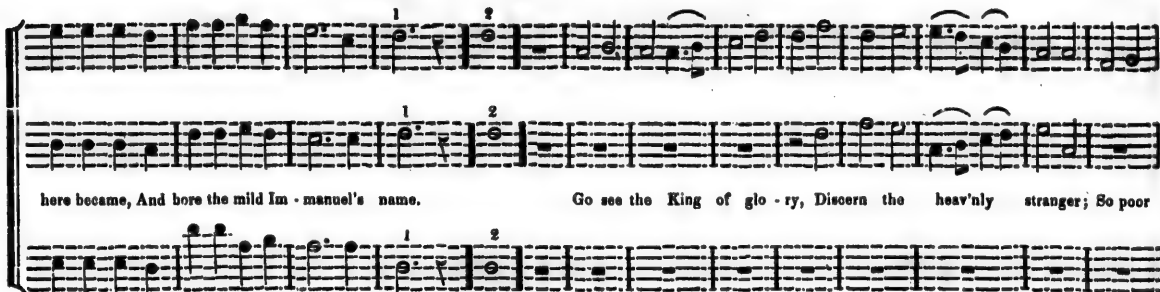
us the new-born King, And still the joy - ful news proclaim. Ye morning stars your hymns employ, And shout ye sons of God for joy.



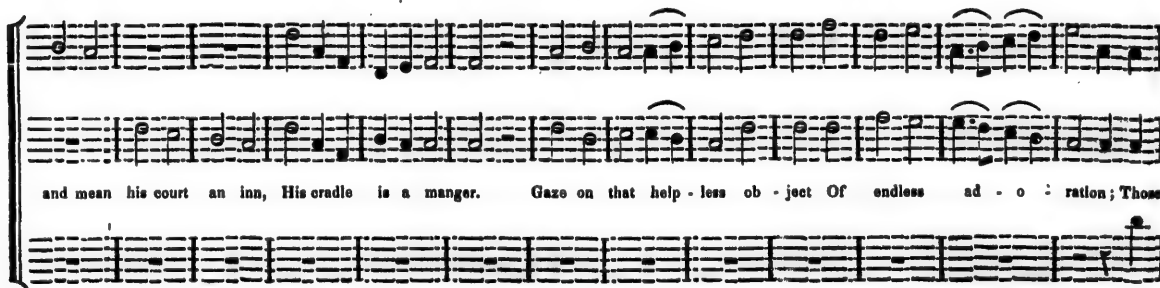
He laid his glo - ry by, He wrapt him in our clay, Unmark'd by hu - man eye, The latest Godhead lay. In - fant of days he

MEDLEY. Continued.

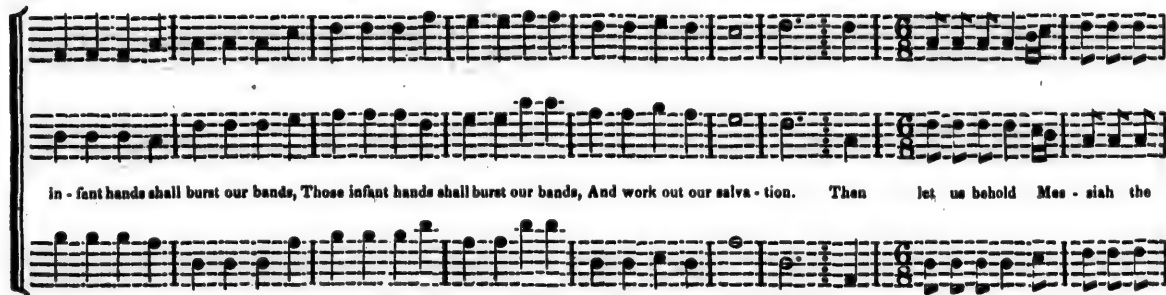
301



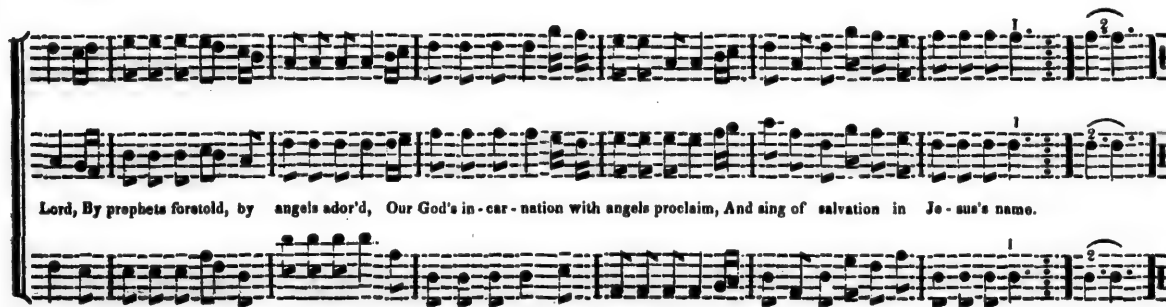
here became, And bore the mild Im - manuel's name. Go see the King of glo - ry, Discern the heav'nly stranger; So poor



and mean his court an inn, His cradle is a manger. Gaze on that help - less ob - ject Of endless ad - o - ration; Those



in - fant hands shall burst our bands, Those infant hands shall burst our bands, And work out our salva - tion. Then let us behold Mes - siah the



Lord, By prophets foretold, by angels ador'd, Our God's in - car - nation with angels proclaim, And sing of salvation in Je - sus's name.

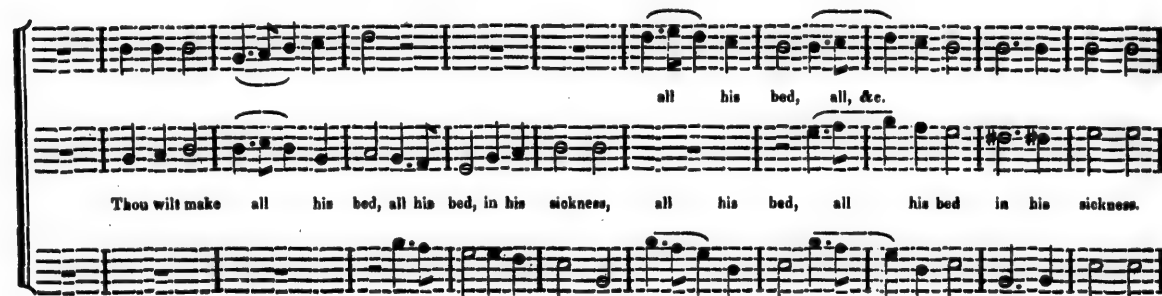
BENEVOLENCE.

Humbert.

303



Blessed is he that con - sid - er - eth the poor, The Lord will de - liv - er him in the time of trou - ble:



all his bed, all, &c.

Thou wilt make all his bed, all his bed, in his sickness, all his bed, all his bed in his sickness.

BENEVOLENCE. Continued.

And thou wilt not de - liv - er him into the will of his enemies, thou wilt not deliv - er him in - to the will of his en - e - mies.

The first system of musical notation consists of three staves. The top staff contains a melody with a treble clef and a key signature of one flat. The middle staff contains a vocal line with lyrics. The bottom staff contains a bass line. The lyrics are: "And thou wilt not de - liv - er him into the will of his enemies, thou wilt not deliv - er him in - to the will of his en - e - mies."

Thy bread up - on - - the waters; for

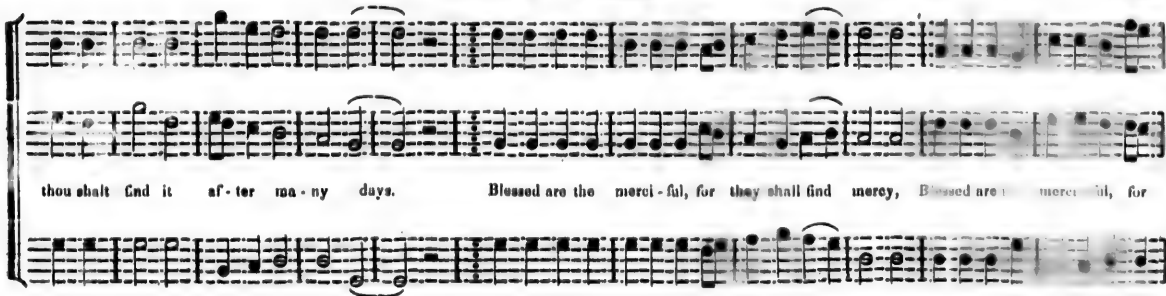
For thou shalt find it, for

Cast thy bread up - - on the wa - ters,

The second system of musical notation consists of three staves. The top staff contains a melody with a treble clef and a key signature of one flat. The middle staff contains a vocal line with lyrics. The bottom staff contains a bass line. The lyrics are: "Thy bread up - on - - the waters; for For thou shalt find it, for Cast thy bread up - - on the wa - ters,"

BENEVOLENCE. Continued.

305

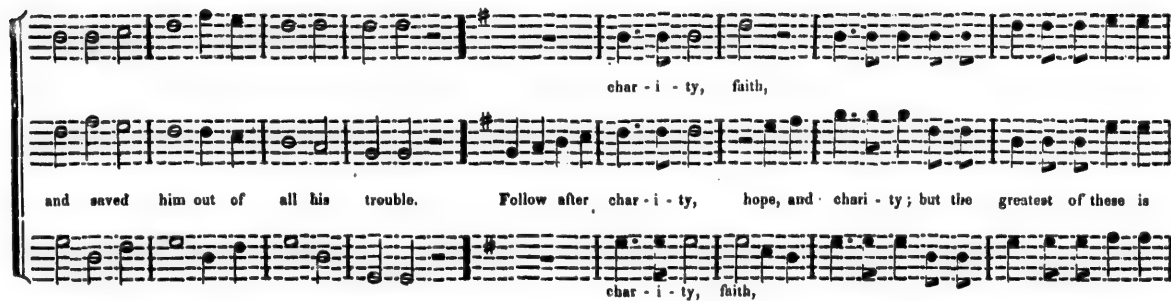


thou shalt find it af - ter ma - ny days. Blessed are the merci - ful, for they shall find mercy, Blessed are the merci - ful, for



they shall find mercy. The poor man cried, and the Lord heard him, and sav - ed him out of all his trouble,

39



char - i - ty, faith,

and saved him out of all his trouble. Follow after char - i - ty, hope, and chari - ty; but the greatest of these is

char - i - ty, faith,



chari - ty, but the greatest of these is char - i - ty. Be ready to give, glad to dis - tribute, Laying up in store

BENEVOLENCE. Continued.

307

a good founda - tion, for God is not un - righteous to forget your la - bor of love. In - asmuch as ye have done it unto one
 ye have, &c.

of the least of these my brethren, ye have done it un - to me, ye have done it un - to me, ye have done

ver-i - ly, and ver-i - ly,

it un - to me. And ver-i - ly, and ver-i - ly I say unto you, You shall in no wise lose your re - ward,

Detailed description: This system contains three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. It features a melodic line with a half note, a quarter note, and a half note, followed by a rest. The second staff continues the melody with a half note, a quarter note, and a half note, followed by a rest. The third staff concludes the system with a half note, a quarter note, and a half note, followed by a rest. The lyrics are written below the staves, with some words aligned under specific notes.

You shall in no wise lose your reward. Blessed be the Lord God of Israel, from ever - lasting to ever - last - ing,

you shall, &c.

Detailed description: This system contains three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. It features a melodic line with a half note, a quarter note, and a half note, followed by a rest. The second staff continues the melody with a half note, a quarter note, and a half note, followed by a rest. The third staff concludes the system with a half note, a quarter note, and a half note, followed by a rest. The lyrics are written below the staves, with some words aligned under specific notes.

BENEVOLENCE. Continued.

309

from, &c.

from ev - er - last - ing, to ev - er - last - ing, to ever - last - ing, and let all the people, and let

all the people say, and let all the peo - ple say, let the peo - ple say, A - men, Praise ye the Lord.

Hark! the herald, the herald, the her - ald an - gels sing, the herald, the herald, her - ald angels sing:

the herald an - gels sing, glo - - - ry, glo - - - - ry, glo - - - - ry to the new-born King.

HERALD ANGELS. Continued.

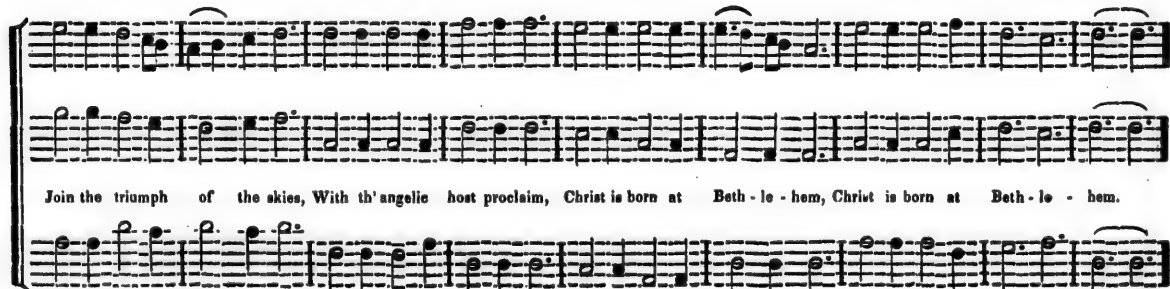
311

Soft.



The first system of musical notation consists of three staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time, as indicated by the time signature. The melody is written in a simple, hymn-like style with quarter and half notes. The bottom two staves are for accompaniment, with the left hand playing a simple harmonic pattern and the right hand providing a steady bass line. The lyrics are written below the staves.

Peace on earth, and mercy mild, God and sin - ners recon - cil'd. Joy - ful all ye nations rise,



The second system of musical notation continues the melody from the first system. It also consists of three staves in the same key and time signature. The melody continues with similar note values and phrasing. The lyrics are written below the staves.

Join the triumph of the skies, With th' angelic host proclaim, Christ is born at Beth - le - hem, Christ is born at Beth - le - hem.

Christ by highest heav'n a - dor'd; Christ the ev - er - lasting Lord, Late in time behold him come, Offspring of a vir - gin's womb.

The first system of the musical score consists of three staves. The top staff is in 2/4 time and contains a melody of eighth and sixteenth notes. The middle staff is in 2/4 time and contains a melody of eighth and sixteenth notes. The bottom staff is in 2/4 time and contains a melody of eighth and sixteenth notes. The lyrics are written below the middle staff.

Veil'd in flesh, the Godhead he, Hail th'incarnate De - i - ty, Pleas'd as man with man appear, Jesus our Immanuel here.

The second system of the musical score consists of three staves. The top staff is in 3/2 time and contains a melody of eighth and sixteenth notes. The middle staff is in 3/2 time and contains a melody of eighth and sixteenth notes. The bottom staff is in 3/2 time and contains a melody of eighth and sixteenth notes. The lyrics are written below the middle staff.

HERALD ANGELS. Continued.

313

Womb.

Hail the heav'n-born Prince of peace, Hail the son of righteousness; Light and life is all he brings, Ris'n with healing in his wings.

here.

40

Praise the Lord, Praise the Lord, Hal - le - lu - jah, Praise the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord.

Ain. Hal - le - lu - jah, The Lord is ris'n in - deed, Hal - le - lu - jah.
The Lord is ris'n in - deed,

Now is Christ ris - en from the dead and be - come the first fruits of them that slept.

Now is Christ risen from the dead and become the first fruits of them that slept. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

LOUD.

And did he rise, And did he rise,

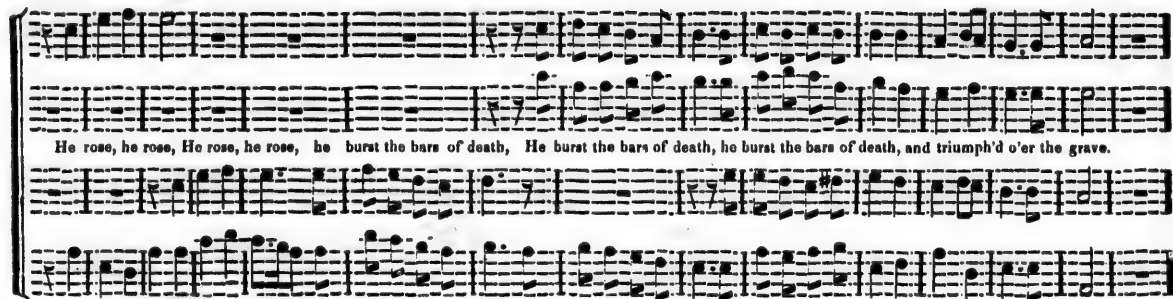
And did he rise, did he rise, Hear, O ye nations, Hear it, O ye dead.

And did he rise,

And did he rise,

And did he rise,

And did he rise,



He rose, he rose, He rose, he rose, he burst the bars of death, He burst the bars of death, he burst the bars of death, and triumph'd o'er the grave.

This musical system consists of four staves. The first staff contains the vocal melody, which begins with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment, starting with a bass clef. The third and fourth staves continue the piano accompaniment. The lyrics are written below the second staff.

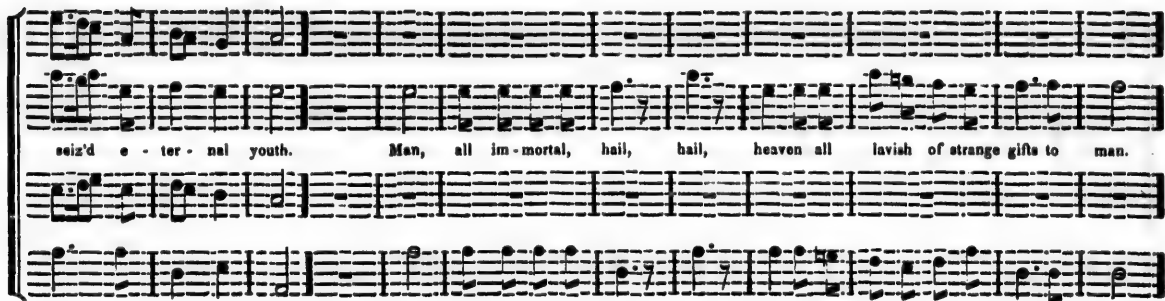


Then, then, then I rose, then I rose, then I rose, then I rose, Then first hu - mani - ty triumphant past the crystal ports of light and

This musical system also consists of four staves, continuing the composition from the first system. The vocal melody is on the first staff, and the piano accompaniment is on the subsequent three staves. The lyrics are written below the second staff.

ANTHEM. Continued.

317



seiz'd e - ter - nal youth. Man, all im - mortal, hail, hail, heaven all lavish of strange gifts to man.



Thine all the glo - ry, man's the boundless bliss. Thine all the glo - ry, man's the boundless bliss.

HAIL TO THE DAY SPRING.

Humbert.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the middle staff.

Hail to the day spring, Dawning from a - far, Hail, Hail, Hail, Hail to the day spring dawning from a - far;

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the middle staff. The word 'Soft.' is written above the top staff.

Soft.

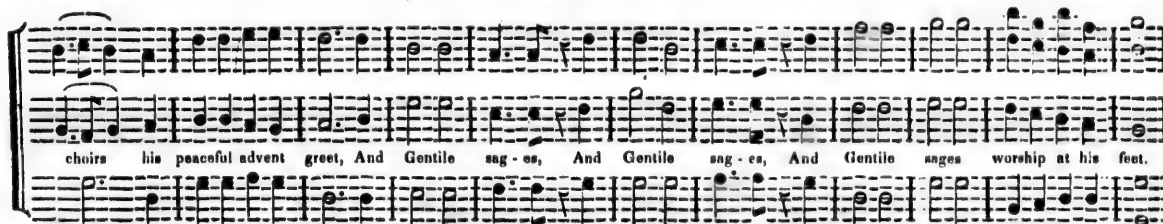
Bright in the east I see, I see his na - tal star. Prisoners of

HAIL TO THE DAY SPRING. Continued.

319

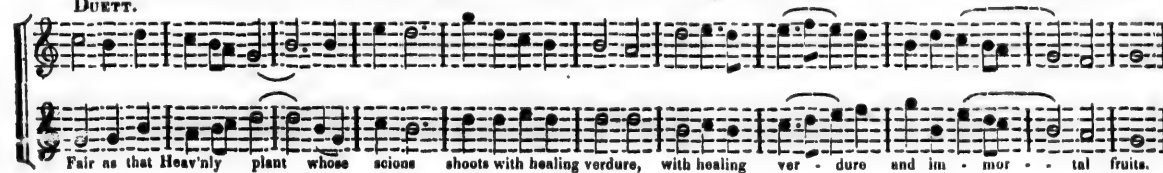


hope lift up your eyes, Be - hold, Be - hold the King of glo - ry from the skies. Lo An -



choirs his peaceful advent greet, And Gentile sag - es, And Gentile sag - es, And Gentile an - ges worship at his feet.

DUETT.



Fair as that Heav'nly plant whose scions shoots with healing verdure, with healing ver - dure and im - mor - tal fruits.

HAIL TO THE DAY SPRING. Continued.

The tree of life, the tree of life, Be - side the stream that laves, that laves the field of Paradise, with glad'ning waves, He

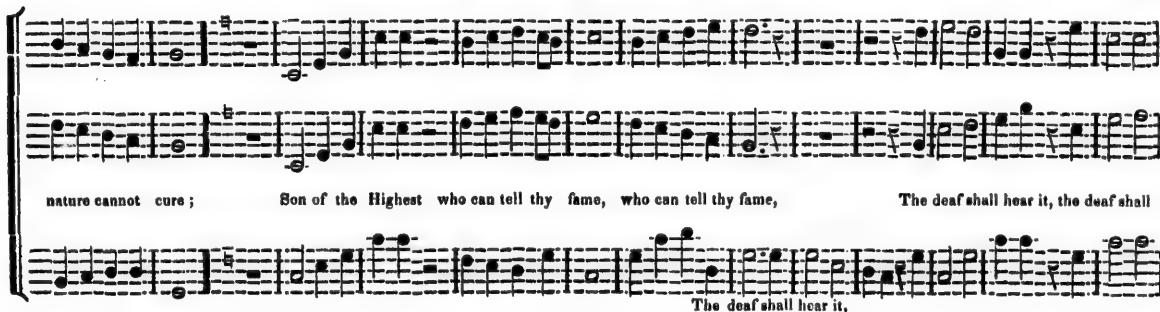
This musical system consists of three staves. The top staff contains a melody with various note values and rests. The middle staff contains the lyrics: "The tree of life, the tree of life, Be - side the stream that laves, that laves the field of Paradise, with glad'ning waves, He". The bottom staff contains a bass line with notes and rests corresponding to the melody above.

comes, He comes to preach good tidings, good tidings, good tidings, good tidings, good tidings to the poor, and heal the wounds that

This musical system also consists of three staves. The top staff continues the melody from the first system. The middle staff contains the lyrics: "comes, He comes to preach good tidings, good tidings, good tidings, good tidings, good tidings to the poor, and heal the wounds that". The bottom staff continues the bass line.

HAIL TO THE DAY SPRING. Continued.

321



He
nature cannot cure ; Son of the Highest who can tell thy fame, who can tell thy fame, The deaf shall hear it, the deaf shall
The deaf shall hear it,



hear it, shall hear it, and the dumb proclaim, Son of the Highest who can tell thy fame, can tell thy fame, The deaf shall hear it, The deaf shall hear it, The deaf shall

hear it, and the dumb proclaim. Now shall the blind behold their Saviour's might, the lame go forth rejoicing in his might, go forth rejoicing in his might.

The first system of musical notation consists of three staves. The top staff contains a melody with various note values and rests. The middle staff contains a vocal line with lyrics. The bottom staff contains a bass line. The lyrics are: "hear it, and the dumb proclaim. Now shall the blind behold their Saviour's might, the lame go forth rejoicing in his might, go forth rejoicing in his might."

He comes, He comes, He comes, Ye bars of steel, Ye gates of brass, Ye bars of steel give way, Ye gates of brass give way, He comes, He comes, Ye

The second system of musical notation also consists of three staves. The top staff contains a melody. The middle staff contains a vocal line with lyrics. The bottom staff contains a bass line. The lyrics are: "He comes, He comes, He comes, Ye bars of steel, Ye gates of brass, Ye bars of steel give way, Ye gates of brass give way, He comes, He comes, Ye"

HAIL TO THE DAY SPRING. Continued.

323

Pia.

For.

golden portals, ye gold - en portals, ye gold - en por - tals of the spheres,

The Son of righteousness appears, the Son of right - teousness ap -

Open, Open,

pear.

But ah my spirit sinks beneath that blaze that breaks and brightens o'er this glor'ous day, that breaks and brightens, & brightens, that breaks & brightens, that breaks &

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, featuring a melody with various note values and rests. The middle staff is a piano accompaniment with a treble clef, mirroring the vocal line's rhythm. The bottom staff is a piano accompaniment with a bass clef, providing harmonic support. The lyrics are written below the middle staff.

brightens o'er those glorious days, shall reign, he shall reign, shall reign, shall reign, shall reign, shall reign with undi- vided power, to earth's re-

For he shall reign,

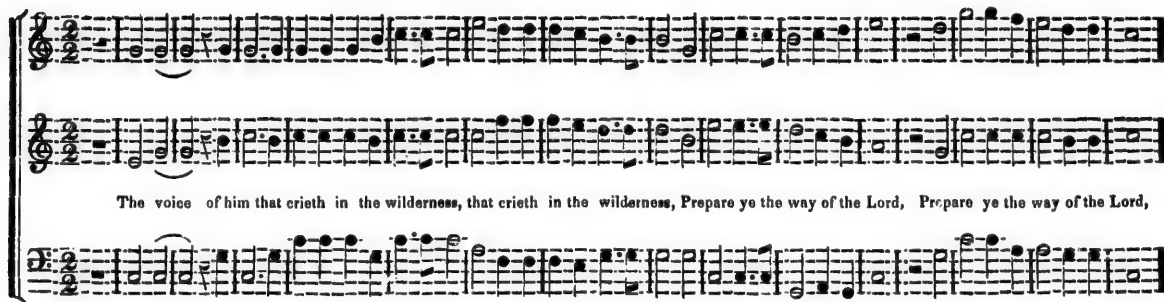
The second system of the musical score also consists of three staves, continuing the melody and accompaniment from the first system. The lyrics are written below the middle staff.

motest bounds, to nature's fi- nal hour, to earth's re- motest bounds, to nature's fi- - nal hour.

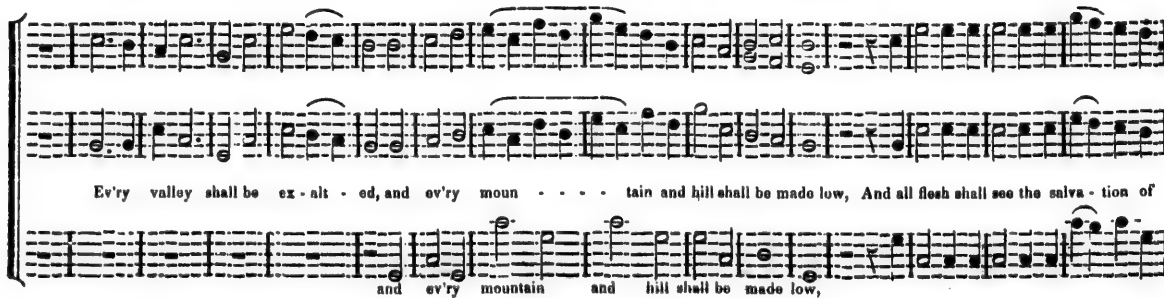
WATERLOO.

S. Humbert.

325



The voice of him that crieth in the wilderness, that crieth in the wilderness, Prepare ye the way of the Lord, Prepare ye the way of the Lord,



Ev'ry valley shall be ex - alt - ed, and ev'ry moun - - - - tain and hill shall be made low, And all flesh shall see the salva - tion of
and ev'ry mountain and hill shall be made low,

God, and all flesh shall see the sal - vation of God; For unto us a child is born, unto us a Son is giv'n, And his name shall be call - ed

Slow.

Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace. Ye mountains and valleys his praises resound, Ye hills and ye dales re-

WATERLOO. Continued.

327

Break forth into singing ye trees of the wood, ye trees of the wood,

echo the sound, Break forth into singing ye trees of the wood, For Jesus is bringing lost sinners to God, For Jesus is bringing lost sinners to God. Blessed,

Blessed, Blessed be the Lord God of Israel, For he hath vis - it - ed and redeem - ed his peo - ple,

And thou shalt call his

Je - sus, Je - sus,

Je - sus, Je - sus, For he shall save his people, his people, his people from their sins, for he shall save his

name, Je - sus, Je - sus,

This musical system consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains the lyrics 'Je - sus, Je - sus,'. The second staff continues the melody with the lyrics 'Je - sus, Je - sus, For he shall save his people, his people, his people from their sins, for he shall save his'. The third staff concludes the system with the lyrics 'name, Je - sus, Je - sus,'. The music is written in a common time signature (C) and features various musical notations including eighth notes, quarter notes, and rests.

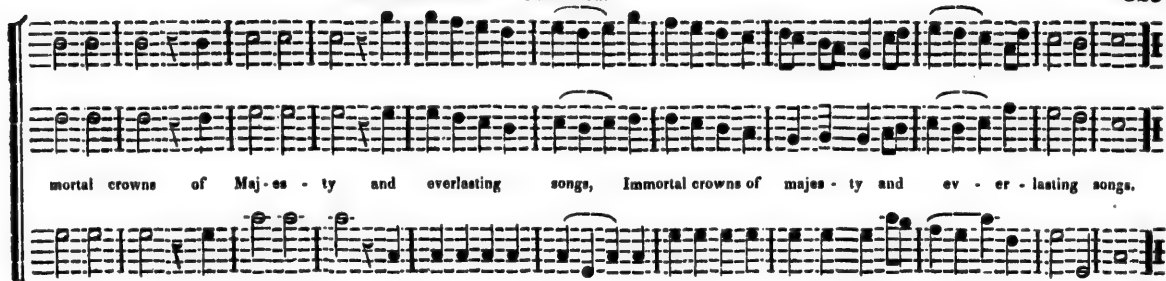
CHORUS.

people from their sins. To our Re - deemer God, wis - dom and pow'r be - longs, Im-

This musical system begins with the word 'CHORUS.' centered above the first staff. It contains three staves of music. The lyrics 'people from their sins.' are placed under the first staff, 'To our Re - deemer God, wis - dom and pow'r be - longs, Im-' are placed under the second staff, and the final staff of the system is empty of lyrics. The musical notation continues with various note values and rests, maintaining the same key signature and time signature as the first system.

WATERLOO. Continued.

329



PAULUS. S. M.

Ch. Ps. Hy. 458.



PAULUS. Continued.

LOUD. DIM.

2. Here, on the mercy-seat, With radiant glo - ry crowned, Our joyful eyes behold him sit, And smile on all around.

2. Here, on the mercy - seat, With radiant glo - ry crowned, LOUD. Our joyful eyes behold him sit, And smile on all, on all DIM. a - round.

2. Here, on the mercy - seat, With radiant glo - ry crowned, LOUD. Our joyful eyes behold him sit, And smile on all, on all DIM. a - round.

2. Here, on the mercy-seat, With radiant glo - ry crowned, Our joyful eyes - - - behold him sit, - - - And smile on all a - round.

LOUD. DIM.

3. - their prayers and cries Each contrite soul presents: And while he hears their humble sighs, He grants them all their wants.

3. To him their prayers and cries Each contrite soul - - - presents: And while he hears their humble sighs, He grants them all their wants. LOUD. DIM.

3. To him their prayers and cries Each contrite soul - - - presents: And while he hears their humble sighs, He grants them all their wants. DIM.

3. - their prayers and cries, Each contrite soul presents; And while he hears - - - their humble sighs, He grants them all their wants.

PAULUS. Continued.

331

4. Give me, O Lord, a place Within thy blest a - bode; Among the children of thy grace, The servants of my God.

4. Give me, O Lord, a place With - in thy blest a - bode; Among the children of thy grace, The servants of my God.

4. Give me, O Lord, a place With - in thy blest a - bode; Among the chil - dren of thy grace, The serv - ants of my God.

4. Give me, O Lord, a place Within thy blest a - bode; Among the children of thy grace, The serv - ants of my God.

HYMN. "Sweet is the scene when Christians die."

Ch. Ps. Hy. 615.

1. Sweet is the scene when Christians die, When holy souls retire to rest: How mildly beams the closing eye! How gently heaves th'expiring breast, th'expiring breast!

HYMN. Continued.

So sinks the gale when storms are o'er; So dies a wave a-long the shore.

2. So fades a summer cloud away; So gently shuts the eye of day; So dies a wave a-long the shore.

So sinks the gale when storms are o'er; So dies a wave a-long the shore.

LOUD.

3. Tri-umphant smiles the vic-tor's brow, Fanned by some guardian an-gel's wing, Fanned by some guardian an-gel's wing;

ORGAN TONE.

3. Tri-umphant smiles the vic-tor's brow, Fanned by some guardian an-gel's wing.

ORGAN TONE.

HYMN. Continued.

338

LOUD. SOFT. 1st Time. 2d Time. 3d Time. 4th Time.

O grave! where is thy vic - tory now, O grave! where is thy vic - tory now, And where, O death, where is thy sting, sting, And

where, O death, And where, O death, where is thy sting? where, where, where is thy sting?

where, O death, And where, O death, where is thy sting? where, where, where is thy sting?

VICTORY. L. M.

He reigns, the Lord the Saviour reigns, Praise him in e - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their

The first system of the musical score for 'VICTORY. L. M.' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is an alto clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a common meter (C.M.) style, with a 2/4 time signature. The lyrics are written below the second staff.

Slow.

voice, And distant islands join their voice. Deep are his counsels and unknown; But grace and truth support his throne; Tho' gloomy clouds his way sur - round,

The second system of the musical score for 'VICTORY. L. M.' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is an alto clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a common meter (C.M.) style, with a 2/4 time signature. The lyrics are written below the second staff. The tempo marking 'Slow.' is placed above the first staff of this system.

VICTORY. Continued.

335

Flat Key.

Justice is their e - ternal ground. In robes of judgment, lo, he comes! Shakes the wide earth and cleaves the tombs, Shakes the wide earth and cleaves the tombs;

Before him burns de - vour - ing fire, The mountains, mountains, &c.

Before him burns devouring fire, The mountains melt, the seas retire. His enemies, with sore dis-

Before him burns devouring fire, The mountains melt, the seas re - tire, The, &c.

Before him burns devouring fire, The, &c. The, &c.

VICTORY. Concluded.

Then lift your heads ye saints on high, And sing,
 may, Fly from the sight and shun the day; Fly from the sight and shun the day; Then lift your heads, ye saints on high, And si-
 Then lift your heads, lift, &c.
 Then lift your heads, lift, &c.
 sing, sing, sing, sing for, &c.
 ng, for your redemption's nigh. Then lift your heads, ye saints, on high, And si - - - ng, for your redemption's nigh.

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